

APR 18 1947
APRIL 15, 1947

THE Art digest



Self Portrait by Whistler. Lent by Detroit Institute to Macbeth. (See Page 14)

THE NEWS MAGAZINE OF ART **35** CENTS

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THE ART DIGEST

Vol. 21, No. 14

April 15, 1947

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The Art Digest is published by The Art Digest, Inc. Printed in U.S.A. Peyton Boswell, Jr., President; Marcia Hopkins, Secretary; H. George Burnley, Business Manager. Entered as second class matter Oct. 15, 1930, at Post Office of New York, N. Y., under the Act of March 3, 1879. Subscriptions, \$4.00 a year in U.S.A.; Canada and Foreign, \$4.40; single copies 35 cents. Change of address: Send both old and new addresses and allow three weeks for change. Not responsible for unsolicited manuscripts or photographs. Editorial and Advertising Offices, 116 East 59th St., N. Y. 22, N. Y. Telephone PLaza 9-7621.

Not Quite New

SIR: In the criticism of the David Burr Moreing exhibition (Feb. 15), the DIGEST credits Mr. Moreing with inventing a new pastel technique. Namely, of approaching oil painting qualities by the use of pastel on a base of sand. Andre Masson used this technique about the year 1926, proving there is nothing new under the sun, though undoubtedly Mr. Moreing was entirely sincere in believing he first introduced this technique.

—WILLIAM O'CONNOR, New York.

Recalled from Africa

SIR: Would it be possible to send me the current subscription rates of THE ART DIGEST. Encountering a March, 1939, copy in a second-hand bookstore in Oran, North Africa, in 1942, I was extremely pleased by your comprehensive presentation of articles. My diary, recently read, reporting the incident so favorably and yielding your address, I have instituted the above request.

—J. FRANCIS FREET, Elkton, Md.

Academic Training

SIR: In my opinion you allot too much space to the incompetent, the frustrated and the dilettante painters and their intolerant propaganda agents. In a recent issue Ralph M. Pearson laments the fact that there are still art schools where, alongside the "progressive" method, academic methods are still tolerated. . . . It took the concerted efforts of the rest of the world to eliminate the false ideology of Fascism, whose propaganda agencies were increasing even in our country, yet nothing is being done to stem the false doctrines of the well financed agencies of destruction in the art world. They have already eliminated most of the sane art from the galleries and museums, and now they will not even tolerate constructive instruction in schools—alongside of what they advocate.

Is a controversy necessary to keep DIGEST readers interested? Imagine, for instance, the *Medical Journal* maintaining a controversy between our practitioners and African witchcraft doctors?

—LASZLO SZABO, Buffalo.

A Matter of Barter

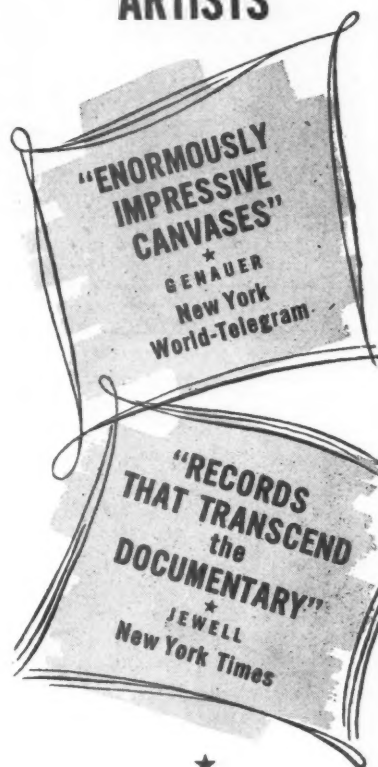
SIR: Regarding Irma Rothstein, you, Moore and Picasso—if I were privileged to own one good Winslow Homer, such as *West Wind*, I wouldn't trade it for all the Picassos or Moores there are.

—KENT NESSLAGE, Bronxville, N. Y.

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PEYTON BOSWELL

Comments:

This department expresses the personal opinion of Peyton Boswell, Jr., writing as an individual. Any reader is invited to take issue with what he says. Controversy revitalizes the spirit of art.

Politicians as Critics

THE ART DIGEST regrets to report that the United States Government has decided not to invest further in modern American paintings as goodwill ambassadors—the lamentable result of dissension among the artists and the innate artistic conservatism of politicians. The two traveling shows of modern paintings, which the State Department purchased last year, had gone as far as Prague and Haiti when the order came through to cancel the tour. It seems that Congressman Taber and several of his colleagues feared that our friends abroad would get the wrong idea of their Uncle Sam's finer attributes.

According to *Time*, Secretary Marshall, "who doesn't know much about art but knows what he doesn't like," made a hurried decision before he left for Moscow. His directive: "No more taxpayers' money for modern art." Latest report is that a committee of artists will decide "whether the paintings should finish out the tour or be sent straight home." The ultimate fate of these 79 oil paintings will rest, of course, upon the aesthetic affiliations of the artists who constitute the committee. In art, as in most any field of private enterprise, it depends upon whose ox is gored.

When shown at the Metropolitan Museum last October, there was nothing wrong with the State Department's collection of modern American painting that a more adequate appropriation would not have corrected. The collection, selected by LeRoy Davidson, contains many key names in progressive and left-of-center American painting. However, too many of these names are represented by only their autographs—due entirely to the fact that Mr. Davidson was expected to buy and administer a collection of 79 paintings with only \$49,000. Under present conditions you just cannot buy that many top-notch paintings by big-league artists for that kind of money.

The other main criticism against the State Department collection is that it is too radical, although most of the exhibits are middle-of-the-road, unless one considers Bouguereau and Parrish the acme of artistic perfection. While it would have been more wise to combine conservatives with moderns in such an official project, it should not be forgotten that this collection was modern because it was requested specifically by foreign authorities that America demonstrate what she is producing in modern art.

Then the Hearst press discovered that some of the artists represented had once been members of Communist fellow-traveler outfits. The presses began to roll, and once again it was proved that more progressive legislation is killed by the comrades' "kiss-of-death" than by the most blind reactionary. At the moment, the conservatives feel that they have scored a victory; but in the end this will be a Pyrrhic victory. Wait until somebody proposes to send abroad a collection of conservative painting; then the other side will have its inning, for politicians cannot comprehend that there can be an honest difference of opinion in aesthetic arguments, and in disunity they find only weakness.

What the warring factions of the art world should always keep in mind is that the number of congressmen who have any genuine interest in American art can be counted on the toes of Ahab's one leg.

Switch to Vigoro

IF ALL THE BUNK written in forewords to one-man shows were spread horizontally, it would do much to promote the longevity of grass in Texas. For no apparent reason, beyond that of companionship in misery, too many artists, as the opening date of exhibition draws nigh, call upon some friend to tell others how good they are. Written in dead earnest and with the best intentions in the world, these forewords often touch the bedrock of unconscious humor. We offer in confirmation the following two examples:

Harold Rosenberg, writing about William Baziotes at Kootz: "The shapes in a Baziotes canvas are covers of hidden spaces, rather than spatial forms themselves. Something is going on behind what one sees. A creature is coming forward out of obscurity. That it will never reach the surface plane, established by lines and circumscribed areas, guarantees the presence . . . of other planes and of corridors of depth."

Even more profound is Parker Tyler's foreword to Rene Magritte's show at Hugo (aided by being printed upside-down): "Magritte's great quality is the polished surface, the elegant simplicity, of his puzzles no matter what they mean. I think he is at his most ravishing in such as *Le modele rouge*, which (not red at all) has the smothered sheen of an opal in shadow, or in such as the naïf complementary symmetry of the vertical halves of *Les derniers beaux jours*. . . . The works of this painter might be meditated forever as mysteries, and in this full abyss one might find the love everlasting to look at them."

Figure it out for yourself. I'm lost—about three blocks back.

* * *

MUSEUM NEGLECT:—The Whistler exhibition which Robert McIntyre has assembled at the Macbeth Gallery is one of the high points of the New York art season. A by-product of the show, and one that should be emphasized, is the shameful neglect with which many museums treat their irreplaceable treasures, forgetting that they are merely custodians for future generations. Evidence: Whistler's *Nocturne: Southampton Waters*, lent by the Art Institute of Chicago. Along this line it is encouraging to report that Florida has appropriated another \$7,500 for the restoration of the badly damaged pictures in the Ringling Art Museum.

* * *

TRIBUTE TO F. D. R.—Last week it was two years since Franklin Delano Roosevelt dropped the tenuous reins of office. Now, if there is anything in this chaotic world that is still self-evident, it is that Roosevelt was a friend of the American artist, the first and only one among 32 Presidents (including Truman). Therefore, it is only just and appropriate that the artists show their appreciation of a departed friend, and we have no quarrel with those artists who are currently exhibiting drawings at the A. C. A. Gallery under the title "Artists' Tribute in Memory of Roosevelt"—except that the drawings are not worthy of the memory they pretend to commemorate. Four of the drawings will be selected by the participating artists and offered to the Hyde Park Library. Frankly, only the exhibit by Joseph Hirsch belongs in such a shrine, although it also is tarnished by the silly foreword by Kenneth Leslie, editor of the *Protestant*.

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Still Lives That Live

By C. J. Bulliet

CHICAGO—Still life is being restored by a Chicago artist, Macena Barton, to a significance it once enjoyed before it became too highly popular for its own good.

Miss Barton, in her show at the Chicago Galleries Association, is exhibiting about a dozen large canvases of fruits, vegetables, fish, bread, cakes and other edibles, along with flowers and decorative leaves. They differ from the mine run of present-day still life in that they have emotional ideas back of their selection and arrangement and are not merely studio setups—in other words, not just an excuse to cover a canvas with harmless forms and feeble flickers of egotism.

The vogue for still life developed into a tidal wave on the proclamation of the Modernists against literary content in pictures, including even portraits and landscapes. There must be no more "story telling." An apple was as important in the eye of the painter as a Madonna. Cézanne's apples were cited in proof, as opposed to the Madonnas of Raphael. The theory let down the bars and every painter rushed in to paint apples, pears, peaches, grapes, roses, lilies, cigar boxes, sardine cans and pant buttons.

What the theorists overlooked was that Cézanne's apples were not photographs of orchard fruits but orchard apples that had passed through an artistic temperament. So it was with Redon's flowers, with the fish of Van Gogh, with the table pieces of the Little Dutch Masters, with the pots and pans of Chardin.

It is this sort of emotional content that Miss Barton has painted into her new still lifes. She has one luscious table piece of lobster, bread and all the trimmings that might haunt the dreams of a guest of the Barmecides. It combines the sense of design of the Little Dutch Masters and the gorgeous colors of a Renoir. It errs a bit as art, perhaps, in the direction of forcing the gastric juices to accumulate in the stomach of the onlookers. But the sentimentality is of high grade like, say, Tennyson's "Locksley Hall" instead of "Curfew Shall Not Ring Tonight."

More moderate and more to the point of the present analysis of the legitimate emotional content of still life is her Waltonian piece, *The Catch*. It conveys the idea of a fisherman in luck, though no fisherman is in sight. Here are his rod, his pipe, his can of tobacco, his basket, his sports hat and a goodly catch of fish, all heaped together in a tasteful pattern, restrained in its opulence.

Still Life with Figure is a young girl seated at a table on which is an abundance of food and flowers. The girl is no gourmet, nothing to indicate even that she is hungry. She's a bit of still life study herself, and the elements of the picture blend into a harmonious whole.

In *Hosnossis*, there is the marble head of a Greek philosopher with a satyr's face leering at a neighboring bit of still life, a glass of wine. It's humanly witty, but keeping legitimately within the frame of still life. *Hosnossis*, on being translated from the original Greek. I'm told, is "His Nibs."

April 15, 1947

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THE ART DIGEST

Vol. 21, No. 14

The News Magazine of Art

April 15, 1947



Being With: MATTA (Oil on Canvas, 1946—7 Ft. 4 In. High by 15 Ft. Wide)

Over-Size Paintings at the Modern Museum Pose Some Questions

THERE ARE QUITE a number of questions posed, and a few of them answered, in the exhibition of large scale modern paintings, wherein 21 of them now occupy the entire third floor of the Museum of Modern Art. The most obvious "why" is answerable in the physical fact that only a museum has the space to display canvases measuring up to 13 by 16 feet, curiously unwanted by interior architects of large public buildings.

Just why some artists feel impelled to paint such large pictures without benefit of commission or specific use must have more answers than just the challenge of space. Margaret Miller, who directed the show, suggests that "big pictures at their best are assertions of the artist's self-confidence and aesthetic conviction, affirmations of his belief in painting itself."

Schizophrenia sets in promptly when one tries to evaluate how well the artists have accomplished their tasks, for some are straight murals and some oversize easel paintings, each serving very different purposes and bound by different standards. A few partake of the best of both, Matta's splendid *Being With* in particular.

As a straight mural, Leger's huge *Composition with Two Parrots* is magnificent decoration, belonging in something like a three-story entrance to Rockefeller Center where it could be seen properly. As a picture, it would be just as effective in one-tenth the space, as were some of the *Divers* series which it resembles. Bonnard's overblown, charming *L'Ete*, which is much less effective, would serve as a mural if properly placed but seems of little use otherwise. Jackson Pollock's 20-foot abstract *Mural*, while lively and

full of movement, doesn't prove much in either category.

Much smaller than these, but still heroic, is the single figure of Siqueiros' *Proletarian Victim*, which loses most of its monumentality in reduction (see cut). Matisse's familiar *Piano Lesson* has taste and charm to a degree, while his *Women at a Spring* seems thin and stretched beyond its strength.

An interesting canvas of near-mural

Proletarian Victim: SIQUEIROS (7' by 4')



size, from the Citroen collection in Amsterdam, being shown here for the first time, is the dark, violent *Burial of the Anarchist Galli*, painted in 1908 by Carlo Carrà. There is depth and perspective and sinister movement in the straining, semi-abstracted figures. Other debuts include Beckmann's powerful, expressionistic *Blindman's Buff*, one of his fine triptychs; Balthus' *The Mountain*, rather stiff and mannered illustration; a witty *Animated Landscape* with animal-kingdom-personages, by Miro, which falls into the easel painting classification.

Most of the rest are pretty well known—Picasso's epoch-announcing *Les Femmes d'Alger* (1906-07), his *Three Musicians* and the lively and colorful *Three Dancers*; Lam's savage-sophisticated *The Jungle* which holds its own admirably, and Chagall's fanciful and tender *I and the Village*, all from the Museum's own collection, and Stella at his best, *Brooklyn Bridge*.

It is an axiom in the prize ring that a good big man can always beat a good little man (Jack Sharkey vs. Mickey Walker). In art it doesn't quite so inexorably follow. Stature has less to do with size.—JO GIBBS.

Given to Kansas City

Everett Spruce's painting, *Dark Mountains*, which was awarded the Scheidt Memorial Prize at the Pennsylvania Academy's 142nd Annual, has been presented to the William Rockhill Nelson Gallery of Kansas City. The oil was purchased from the Mortimer Levitt Gallery by collector Richard Shields and presented to the Nelson Gallery through the Kansas City Friends of Art Association.

April 15, 1947



Via Pergolesi: JEWETT CAMPBELL. In Virginia Annual

Southern Artists Hold Joint Show in Virginia

RICHMOND, VA.—Showing simultaneously at the Virginia Museum, through April 23, are the 27th Annual Exhibition of the Southern States Art League and the 11th Exhibition of Virginia Artists. Both shows are about the same size, and about the same degree of fresh competence and frequent high quality is evident in both exhibitions. It would be difficult to say that one is better than the other, the principal difference being that the Virginia show is a bit livelier, a trifle more experimental. The same jury—Lamar Dodd, Yasuo Kuniyoshi, Reginald Marsh, Charles W. Smith and John W. Taylor—selected both groups.

There are too many good, professionally executed paintings in the S.S.-A.L. show to allow mention. The jury divided the Woodward Award Fund of \$300 among Dorothy Alexander for *Mill Evening*, Ethel Gath for *Neighbors* and Josephine Harrison. The George T. Lee

Watercolor Prize went to Omar Carrington's *Red Southern Moon*. The George Muth Prize was split between Merritt Mauzey for the lithograph *Andrew Goodman* and Mary Leath Thomas for a gouache abstraction, *Pigeons. Rejected*, an etching by Blanche McVeigh (reproduced in the Jan. 15 *Digest*, when it won a prize in Wichita) got the Lila May Chapman Award. The Edward S. Shorter Prize went to *The Rough Neck*, a block print by Daniel Millsaps.

Worthy of note for that extra touch of originality or personality (presuming technical excellence) are: *Man with Red Tie* by Julien Binford, William Halsey's *The Blue Trawler* and *Hill Villages, The Piedmont* by Howard Thomas.

A good half of the numerous prints are of top quality. Fine print-making seems to be booming in the South. Indeed, art in general seems to have ac-

Pigeons: MARY LEATH THOMAS (Gouache). In League Annual



quired new and higher standards. But, while this year's exhibition is happily lacking in the usual magnolias and pickaninnies under the spanish moss, it is also lacking in much experimentation with modern idioms.

The Virginia artists show a trifle more verve. No prizes are awarded in this show, but recommended for purchase by the Virginia Museum are works by Jewett Campbell, Horace Day, Russell Vernon Hunter, Beatrice Klein, Emilie Krize, Elizabeth Nottingham, Marnye Reinhart, Helen Rennie, Thomas Thorne, Marion Junkin and Wolfgang Behl. These are all excellent. Too, we noted fine paintings by Julien Binford and Mary Louise Cline, among others.—ALONZO LANSFORD.

Southern League Is Reorganized

RICHMOND:—The Southern States Art League, meeting in convention at the Virginia Museum of Fine Arts, March 27-28, made a number of far-reaching decisions which amount to a reorganization of the League.

Henceforth, instead of the annual exhibition of members' work held at one or another location in the South, four leading institutions will alternate in holding a major exhibition open to any artist born in the South or currently a resident, or one who has previously resided there for at least 5 years, with no membership or entry fees required. The Virginia Museum, University of Georgia Art Department, Houston Museum and another institution not yet selected will be the nucleus of this new organization. There will be no prizes, but a minimum of \$1,000 annually will be used for purchases.

The resignations of James Chillman, Jr., the League's president since 1939, and Miss Ethel Hutson, executive secretary since 1925, was announced to the convention, and the following new officers were elected: president—Ben Shute of the High Museum, Atlanta; vice-presidents—Thomas C. Colt, Jr., of the Virginia Museum, Richmond; Lamar Dodd of the University of Georgia Art Department; Joseph Hutchinson of the Mint Museum, Charlotte.

The convention passed a resolution authorizing the circulation of a small travelling exhibition selected each year from the large League show, to be booked through some national exhibition organization, such as the American Federation of Arts.

Aside from the resignations of Miss Hutson and Mr. Chillman, who had done most of the work in the League for many years, the reorganization was precipitated by the changing times. Some 27 years ago, when the League was founded, there were extremely few opportunities for the artist to exhibit; virtually none in the South. The League met that need effectively for many years with its large annual shows of members' work, and travelling exhibitions. For the last several years, however, there has been a great increase in national exhibitions, giving adequate opportunity to professional artists. At the same time, state artists groups have arisen to serve the local artists.

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Osver Overdue

CONTRARY TO THE PROBLEM of too many premature debuts, we have for the second time this month a first one-man show by an artist whose work has been drawing attention and prizes in all the big shows for a number of years. Last issue Felix Ruvolo's first full-scale exhibition was reviewed, and now the paintings of Arthur Osver have taken over the 57th Street Branch of the Grand Central Galleries. Both were overdue.

The Osver show actually amounts to a retrospective, tracing his development through moody canvases with deep, glazed pigment and surreal overtones to recent ones which are more opaque and pastel in color and lean toward the abstract. A constant factor, along with an individual approach, is the artist's preoccupation with rooftops, their views and appurtenances. Ventilators in particular crop up again and again—as a supporting character in the eerie *Rooftop Magic* (John Barton Payne Medal winner in the 1944 Virginia Biennial), as an overpowering, malevolent monster in *Green Ventilator* (a notable inclusion in the Whitney Annual), to the semi-abstracted *Two Ventilators*, almost classic in its impersonality, finished only last February.

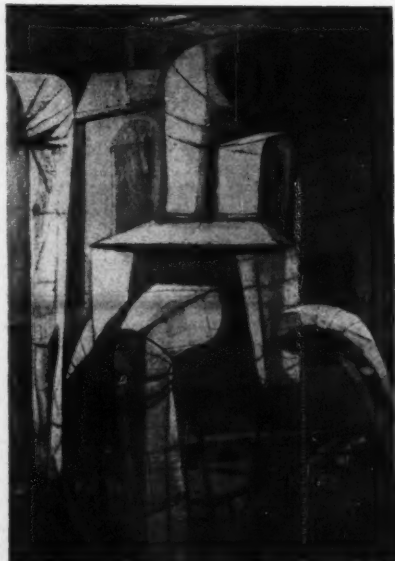
These and 13 other excellent paintings trace Osver's path from the subjective to the objective, his tightening of composition and increased attention to textures and the subtleties of color. The Pennsylvania Academy has lent *The Majestic Tenement*, winner of the Hubbard Prize in the Critics' Show last December and the Temple Gold Medal (and purchase) at the Pennsylvania Academy 142nd Annual two months later. (Until Apr. 26.)

—JO GIBBS.

Presented to Carnegie

Carnegie Institute has acquired *Flowers in Green Vase*, an oil by the gentle, mystic French painter, Odilon Redon. The picture is a gift of Mrs. Ann Richards Saklatwalla, widow of the late industrialist, scientist and art patron.

Two Ventilators: ARTHUR OSVER
On View at Grand Central



The Hatch Family: EASTMAN JOHNSON. Lent by the Metropolitan

Family Portraits Exhibited for Child Aid

AN EXHIBITION entitled *The Family*, at Portraits, Inc., is held for the benefit of the Homemaker Service of the Children's Aid Society. These paintings of mother and child, of brothers and sisters seem to have a particular relevance to the work of this society, which cares for children in their own homes, preventing the breaking up of families, meeting emergencies in homes, rather than permitting the shock of the child's separation from the family life.

The period covered by this showing reaches through one hundred years and includes many family group portraits never previously exhibited. Among the early works, Jarvis is represented by a painting of his wife and daughter and himself, that rises above the commonplace so often found in his work. Inman, who worked for a time with Jarvis, shows in *Georgina Buckham Wright and Her Mother*, his gifts for portraiture.

Several large canvases of family groups re-create vividly the character of an earlier day. The familiar *Hatch Family* by Eastman Johnson—father, mother, eleven children, grandfather and grandmother—is placed in a library that with its Eastlake furniture, florid rug and heavy red draperies forms an appropriate stage setting for the period. In contrast to this family scene of dignified simplicity that speaks of a background of tradition and long accepted place in the social pattern, is the magnificence of *The Family of William Astor* by Louis Rossi. Here the ornate elegance of the panelled room and painted ceiling, the elaborate French costumes of the ladies seem to echo the desire of the newly-arrived to surround themselves with evidences of their wealth.

Other period pieces are: *The Fiedler Family in Their Home* (38 Bond St.) by F. Heinrich, which depicts a handsome interior of the early Victorian type, far removed from the over-elaboration that has usually been associated with Victorian furnishings; *Mr. Emil J. Stehli with His Brothers*

and *Sisters* by Neagle, a vivacious presentment of childhood.

Among the later works, a canvas of three children on a porch by George Bellows, showing the figures defined against the radiance of sea and sky in a harmoniously play of forms and color; Mary Cassatt's *The Mirror*, one of her unrivalled presentments of mother and child, and Sargent's *Mrs. Augustus Saint Gaudens and Her Son Homer* are impressive items.

By contemporary artists, *The Children of Mr. and Mrs. John F. Marquand* by John Koch, the mother and children absorbed in decorating a Christmas tree; *Mrs. Gordon Douglas, Jr. and Her Daughter*, a tender, yet unsentimentalized conception by Simon Elwes; and the graceful fluency of forms in *Mrs. Otto Spaeth and Her Daughter* by Alexander Brook take high ranking. Esther Williams' *Blue Berrying*; Leopold Seyffert's two watercolor portraits, *Peter and Leopold*; and *My Sons* by Sidney Dickinson should be cited. This casual skimming of the cream does not by any means cover the many-faceted interests of a distinguished exhibition. (Through April 30, admission 50c.)

—MARGARET BREUNING.

Andy Wyeth Honored

The American Academy's Award of Merit and \$1,000 cash prize, which goes to a painter only once in five years, will be presented to Andrew Wyeth on May 22 at the joint ceremonial of the American Academy of Arts and Letters and the National Institute of Arts and Letters. The last painter so signally honored was Charles Burchfield, in 1942, since when Carl Milles, Theodore Dreiser, W. H. Auden and John Van Druten were designated "outstanding persons in American arts and letters."

Thirty-year-old Wyeth, who is in the distinguished company in which he belongs, will be given an exhibition at the American Academy Galleries at the time of the presentation, when works of newly elected members and grantees of the Institute will also be displayed.

New York Evaluates Whistler After 37 Years

THE EXHIBITION of oils, pastels, watercolors and drawings by James McNeill Whistler, at the Macbeth Gallery, is the first showing of his work in New York since the Metropolitan Museum's 1910 exhibition. During his lifetime his assertive self-advertisement and audacity of assurance militated against appreciation of his work; they won notoriety for him, rather than serious consideration of his art. Now that the embroilments of lawsuits and the bitterness of personal enmities no longer obscure the qualities of his *oeuvre*, it is not difficult to realize that in his own chosen field, a field limited by his fastidious taste, Whistler achieved a perfection of expression.

Whistler's revolt against the cloying insipidity of the subject picture then in vogue in England, and equally against the pseudo-classical and pseudo-Oriental fashions in France seemed to be a losing battle during his life, but now we know that his contentions were "on the side of the angels."

The influences to which Whistler succumbed in succeeding periods—that of Courbet, Velasquez, Japanese art, even in some degree of Manet—were gradually assimilated into a style that was completely personal. He finally discovered the delicate instrument of expression exactly consonant with his sensitive perceptions.

The Coast of Brittany, shown here,

marks Whistler as a disciple of Courbet, in the ruggedness of its realism, as does the early, *Portrait of La Mere Gerard* in its heaping up of pigment and insistent solidity of form. Even his *Self Portrait* (of the Sixties) still retains the Courbet emphasis on light and shade and soundness of modeling. It is the first portrait to show his famous lock of white hair (see cover of this issue).

One phase of his work is illustrated by *The Last of Old Westminster*, showing the demolition of this landmark in a striking design of verticals and uprights cut by the arch of the bridge and set against a background of the city under a luminous sky. This luminosity of light and color suggests an impressionism that the artist never developed further. It also revealed his antagonism to the prevalent esthetic creed that everything connected with industrialism was repellent, beauty only to be sought in the past. To Whistler's sensibility, the pattern of wharves and shipping, and the towering silhouettes of factory buildings were sources of delight. Taking up his residence for a time at Wapping Pier, he painted a few canvases and produced the famous series of Thames prints.

The Japanese influence is obvious in *La Princesse du Pays de la Porcelaine*, quite similar to the one painted for Leyland and now in the Freer Mu-

seum. The costume, the pose of the figure, and all the accessories, even the sprays of foliage at the edges of the canvas, are all suggestive of Japanese prints. Whistler soon divested his work of this Oriental paraphernalia, but he retained the decentralized composition, the economy of statement, the simplicity of color schemes characteristic of the Ukiyoe school.

This soon led to his organization of tones, his nocturnes and symphonies, so called because he wished to achieve the cumulative impression that one receives from the gradual unfolding of a musical composition, not because he had any knowledge of music or interest in it. To accomplish his decorative effects in these tenuous arabesques, Whistler sometimes took longer to set his palette than to paint his picture. He is known to have occupied three days in setting his palette for a seascape that he finally executed in an hour.

Whistler painted a number of night scenes of Cremorne Gardens, when living near them in Chelsea. The most famous is included here, *Nocturne in Black and Gold, The Falling Rocket*, which was an attempt to seize the effect of the last flare of a rocket and its fountain of scattered sparks against a dark, velvety sky. This canvas was the occasion of the *cause célèbre*, in which Whistler brought suit against Ruskin. The *Arrangement in Pink and Purple*; the *Marine, Blue and Gray*; the *Duet, Harmony in Blue* are other examples of his harmonious adjustments of light, form and color in decorative arabesque.

There is much of Velasquez in the portraiture at Macbeth, although Whistler disclaimed any influence of Velasquez. The vitality of the face in *Miss Lillian Woakes*, enhanced by the exquisite modulations of color in her dress; the sturdy self-reliance and simplicity of presentment of *The Master Smith of Lyme Regis*; the delightful *Blue Bonnet*, are some of the portraits here that affirm the artist's gifts.

The sketch, *Thomas Carlyle*, reveals the sitter's personality more than the familiar finished canvas. The crusty philosopher became irritated with Whistler's demands for many sittings and apparent slow progress, and left in a dudgeon. The artist's absorption had been, not with the face, but the sitter's coat, which a model put on so that the portrait was completed.

In Venice, Whistler avoided the picturesque past of the city and its grandiose palaces, usually sought by painters, and found in little-known canals and byways the evocation of the contemporary city that he saw, not against a flamboyance of sunsets, but in a coolness of gray shadows and half lights.

It has been asserted that Whistler could not draw, and in the conventional sense he could not, as his artistic training was scanty. But the spirited pen and ink drawings done while he was a cadet at West Point prove his ability to accomplish a vivid impression of any subject which interested him.

The battles are over, the wounds are healed; it is time to think of Whistler, not in terms of arrogance and eccentricities, but in terms of his individual gifts.—MARGARET BREUNING.

Richard Florsheim Shows Dramatic Paintings

DRAMATIC PAINTING with force and memory is being presented by Richard Florsheim, at the Luyber Galleries until Apr. 26. Florsheim served with the U.S. Navy for four years and the best in his current exhibition is concerned with the land and seascapes of war, recollected in tranquility perhaps but set down with passion.

Such paintings are *Beachhead* (reproduced), painted with thick browns, whites and blacks, and *Aftermath*, a striking composition perfectly painted

to point up the grim poignancy of the deserted field. Both are peak achievements in the work of this young Chicago artist. Less successful is *Explosion at Sea* which is luridly illustrative but does not carry as much conviction, because it is a less selective and restrained presentation. Other outstanding pictures include the gouache *Citadel of King Christophe* and two smaller landscapes, notable for mood and beautifully brushed, burnished color.

—JUDITH KAYE REED.

Beachhead: RICHARD FLORSHEIM



Romantic Escapism

TILL RECENTLY there was an old Victorian house standing starkly on its spacious grounds in New Canaan, Conn., brooding on its past. Also in New Canaan was an artist, Gail Symon, a skillful painter. One day the artist saw the house; she nor her paintings have been the same since. Her painting of that house is now on exhibit, with 13 other oils, at the Harry Salpeter Gallery, and rather forms a keynote for the show, the artist's first in nine years. Many of the pictures may have been painted in that house, or its grounds, and partake of its past: a rich colorful *Gas Light*, a charming *Victorian Child*, a nostalgic *Bride's Farewell*. Miss Symon has gone further into the past with *Italian Confection*, depicting a colorful Renaissance festival. Escapism it may be, but delightful it is, also. Through April 30.—ALONZO LANSFORD.

Gikow and Muse Serigraphs

The Serigraph Galleries are showing prints in the silk-screen medium by Ruth Gikow and Isaac Lane Muse. Ruth Gikow's serigraphs have been conspicuous additions to group shows since 1940. Covering about seven years' production, this exhibition shows singular consistency: the earliest compositions are just as satisfying as some of the latest. Gikow has long arranged all her pictures, however representational, on an obviously abstract framework of loose shapes and color-areas for their own sake. Her natural approach to a picture and her economy are so conducive to serigraphy that her work is among the best in this medium.

Likewise, Muse's prints reveal several years' experimentation with serigraphy and are frequently admirable for their economy. He has varied from the early sentimental *Hearts and Flowers* to the more recent expressionist *Mackerel Sky*. It is gratifying to note that one of his best prints, *View of the Palisades*, had sold no less than 16 proofs when we were there.—A. L.

Gas Light: GAIL SYMON. On View at Harry Salpeter Gallery



Lissa: LILY CUSHING

Lily Cushing Expresses Much in Small Area

LILY CUSHING's exhibition of paintings, at the Carstairs Gallery, is her first one-man showing since 1940. The soundness of her brushwork and the richness of substance in these paintings are especially evidenced in the small

canvases. The nude figures, particularly, come off better in small dimension than in the large pieces. *Nude Back*, a figure lying head foremost on red cushions, and *Lissa*, a nude seated with a light pattern setting off the delicate flesh tones, are especially successful.

The landscapes possess a concentration of design in their small areas which conveys a sense of open breadth. *Clinton Corners*, under a sullen sky from which light falls on the rich greens of the foreground; the sense of cold in the reluctant foliage and wintry fields in *Early Spring*; and the clash of sharp blues of sky and greens of foliage and turf in *Marlboro* exemplify how much can be expressed in small compass, where the artist possesses sensitive perception and the technical proficiency to reveal it in an appropriateness of color and firm design. (Through April 26.)

—MARGARET BREUNING.

Wenger Watercolors

John Wenger, veteran painter and designer, is exhibiting 40 recent watercolors at the Grand Central Art Galleries (Vanderbilt Ave.), until April 26. Ranging from imaginative impressions of theatre productions to fresh landscapes the exhibition presents a varied and apt view of the artist's work. Outstanding pictures include *The Village*, a charming *Passing Angel*; and a metropolitan *Winter Melody*.—J. K. R.



Anniversary Flowers: CHAGALL

Charming Fantasy of Marc Chagall

RECENT PAINTINGS and gouaches by Marc Chagall, at the Pierre Matisse Gallery, bring irresistibly to mind the query of the poet:

"Tell me where is fancy bred?" for the artist has created a world of fantasy that is completely personal and constantly varied. It may be recalled that Chagall and Chirico were dubbed surrealists by Guillaume Apollinaire before World War I, that is, before there was any established cult of surrealism or any of its later morbid developments. That Chagall has continued to work the rich vein of his poetic imagination with freshness of invention is the surprising impression of this recent work.

It is true that on his canvases, many of his familiar subjects reappear—weddings, bridal bouquets, musicians. According to Mr. Matisse, Chagall was once a violinist, a fact that accounts for such repeated figures, but the arrangements are new and ingenious, displaying fecundity of improvisation on former themes. Something of Chagall's Russian background, much of his racial strain are apparent in all the work, but chiefly in symbolic interpretations.

Among the canvases, *The Bridal Bouquet* bride and groom hardly more than suggested and a fluttering, white angel hovering over the luscious wealth of flowers, and *The Violinist* rising above the world in his ecstasy affirm Chagall's cohesion of rhythmic design and opulence of appropriate color. The same applies to *Anniversary Flowers*.

The gouaches illustrate subjects drawn from *A Thousand and One*

Nights, in which the flowing brushwork, the astonishing, yet felicitous contrasts of brilliant color and the imaginative recasting of these old tales achieve ingratiating effects. Blues turn to mauves, or subside into greens; yellows and pinks surprisingly harmonize, while throughout, realism of figures and unreality of a dream world are united.

The exhibition continues until April 26.—MARGARET BREUNING.

Pittman Pictures A Gracious South

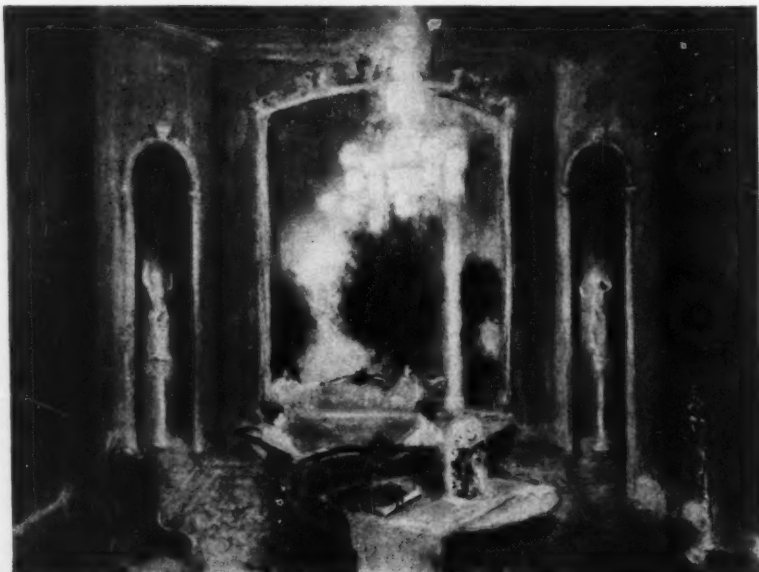
ONE OF THOSE rare matings of talent and assignment occurred when *Life* Magazine sent Hobson Pittman to his native South to record the romantic homes and gardens of Charleston. Pittman returned with more than 20 pictures which magically recall the charm and graciousness of a vanished life. They will be on view at the Milch Galleries from April 21 to May 10.

All the pictures are pastels but they are "painted" rather than drawn in that medium—in a rich, full-bodied style that can render the fairy-like fragility of a moonlit cypress garden or the time-softened masonry of an old manse with equal skill. Many works reveal glowing interiors and Pittman has peopled these with the long-gowned figures who graciously enter all his painted rooms. Sensuous in color, often striking in design and always enchanting in mood, they form a beautiful exhibition. Among outstanding items the impressions of *Miss Poppenheim's House*, *Live Oaks on Mepkin Plantation*, *Governor William Aiken's House* and *Ashley Hall Stairway*, should be cited.—JUDITH KAYE REED.

Julie Morrow De Forrest

Julie Morrow De Forrest has painted for many years for her own pleasure, but she also paints with solid professional authority. In her first one-man show in some time, now at the Newhouse Galleries, Mrs. De Forrest continues on her lyrical but substantial Impressionist way, with emphasis on large, sunfilled Vermont landscapes that are colorful and gay, sound and sincere. A particular talent for capturing the moods and gestures of children immersed in their extra-curricula interests is demonstrated in the small figures in *Toy Boat Regatta* and *After School Playtime*. Her weaving of light and color into well-thought-out compositions is indeed a pleasure. (Until Apr. 25.)—J. G.

Gov. William Aiken's House: HOBSON PITTMAN. On View at Milch



Sung Beauty

ALL OF YOU who are tired of the second-hand efforts by contemporary artists, who have thoughtfully reincarnated themselves into great, pre-Christian art movements, will find some of the wondrous originals at C. T. Loo & Co. where a museum-quality exhibition of the wares of the Sung Dynasty is now in progress.

Arranged for the pleasure of visiting sinologists attending Princeton University's bicentennial festival, the ceramics should also attract less scholarly but receptive visitors. The Sung Dynasty, which covers the 10th to the 13th centuries A.D., was China's golden age in literature and painting and also saw the beginning of the greatest period in the field of ceramics, an art which was first practiced in China about 2500 B.C.

Outstanding among the numerous porcelain types on view is a Tzu-Chou jar (reproduced below), an example of a ware whose productions were among the most varied of all. Color in this jar is fresh, free and more vivid than much pottery executed today, while border design is curiously reminiscent of American Indian work. A fascinating work is a rare Chi'en yao bowl, whose glaze, mixed with minerals, yields a silvery-spotted effect on a black ground.

For magnificence of skilled decoration there is a handsome group of Ying Ching (shadowy-blue) ware—whose objects are sometimes directly carved or moulded—the latter an incredibly skilled process to produce such delicate design. And for those purists who like above all those simple, exquisitely shaped jars and boxes, which add no decoration to their perfection of form and material, there is also a goodly plenty.—JUDITH KAYE REED.

Guggenheim Fellows, 1947

As we go to press, Henry Allen Moe has announced the 1947 Guggenheim Fellowship winners. Eight awards out of the 122 went to creative painters: Alexander Russo, Jack Nichols, Philip Guston, Rudolph von Ripper, Jack Levine, Mitchell Siporin, Xavier Gonzalez and Frank Duncan; one to sculptor Donald Hord.

Tzu Chou Ware: SUNG
On View at C. T. Loo



Pieta: IVAN MESTROVIC (Marble, 8 ft. 9 in. High)

Mestrovic, Living Sculptor, Honored by Met

EVERYTHING ONE HEARS of Ivan Mestrovic, the Yugoslav sculptor, smacks so of the heroic, the epic, that one accepts as a matter of course the news that the Metropolitan Museum is turning over its Morgan Wing to an exhibition of his works, despite the fact that the venerable Met has never before featured a living artist.

Twenty some years ago, Mestrovic exhibited at the Brooklyn Museum, is represented in several American collections and by the famous equestrian figures of American Indians on the Michigan Boulevard Bridge in Chicago. Nevertheless he has not been particularly familiar to this country's art-lovers. It is therefore singularly significant that he is almost unanimously revered by American sculptors of all schools as one of the greatest living sculptors. The current exhibition at the Metropolitan, sponsored by the American Academy of Arts and Letters and the National Institute of Arts and Letters, does not negate this reputation. Mestrovic is now in this country, teaching at Syracuse University.

Falling generally in the same category as Rodin, Mestrovic is difficult to pigeon-hole, for while he shows no modern tricks or idioms, he is much too vigorous, original and universal to be called academic. Perhaps that is proof of his greatness. His preoccupation with Biblical subjects with universal themes

helps further the feeling of majesty and profundity.

Twenty-five figures or groups comprise this show, together with numerous excellent drawings. Bronze, marble and wood are utilized. The feature of the exhibition is a super-monumental group entitled *Pieta*, 5½ tons of cararra marble in a single piece, which took a crate weighing another 1½ tons to bring here from Rome.

Pieta is notable first for its powerful emotional concept, its strength combined with tenderness—secondarily for the intricate rhythms of the four figures and their draperies. The dead Christ is imbued with a phenomenal feeling of humanity. A number of large bronzes depicting Job, St. John of the Apocalypse and St. Jerome are arresting for their Rodin-like power and emotion. A large stone *Despair* is particularly moving, even down to the tortuously intertwined toes of the seated figure.

Mestrovic seems to be somewhat less successful when dealing with lighter subjects. The seven-foot bronze, *Happy Youth*, depicts a dancing female nude, conspicuous for a singularly bulbous disjointed hip and a saccharine smirk. The even larger bronze *Suppliant Persephone*, on the other hand, is beautifully successful.

The exhibition will continue through May 11.—ALONZO LANSFORD.



Race for Survival: DAVID SMITH

David Smith Displays Mechanized "Sculpture"

DAVID SMITH returns to the exhibition arena with recent sculpture at the Willard Gallery. The artist once again demonstrates his ability to achieve power through his smithy's medium, without sacrificing the rhythms that make nature fluid, even in her most rugged forms. Outstanding is a grim, mechanized pre-historic monster, who rushes to aid man's final Gotterdammerung, bearing twisted bits of metal in its fore-paws, titled *Spectre—Race For Survival*.

Low Landscape recalls several of the sculptor's earlier efforts. It might almost be termed a diorama, and is remembered for its amorphous shapes and effective antique finish. *Euterpe and Terpsichore* convincingly depicts pianist and singer semi-abstractly. *Helmholtzian Landscape* is doubly plastic, as a result of the artist having painted in oil upon its steel surfaces. *Personage from Stove City* is a compelling fantasy, featuring nervous line. Through April 26.—BEN WOLF.

April Brings Spring and Pictograph Mobiles

IF YOU HAVE INHIBITED FRIENDS who feel they must tag all modern art with respectful seriousness, you should take them to the Weyhe Gallery where their laughter will be quite *de rigueur*. The occasion is an exhibition of whimsical mobiles by a painter called Herman Cherry and the *pièce de résistance* is a big toy called *The Laughing Man*. It's made of wires and wood and teeth and glass and when you press the spiral wire it rocks and a bit of blue glass

Herman Cherry with Pictograph Mobile



suspended from the mouth swings irresistibly and so you push the wire again.

There are 23 other mobiles—all very clever, very gay and, of course, very sophisticated. Some are big panoramic or dioramic affairs, ingeniously worked with bits of everything to make enchanting, moving patterns in bright color. These sell for hundreds of dollars. Less expensive are smaller toys like *The Bird Has Flown*, which consists of a broken egg shell (plastered for greater durability) and a little nest. But you had better hurry for many of the works were sold in the first few days—some to fellow artists like Doris Lee, Bill Bomar, Fletcher Martin and E. J. Stevens. After all, it is spring.

—JUDITH KAYE REED.

In Memory of a Hero

An annual art prize has been established at Phillips Exeter Academy, by Mr. and Mrs. John A. Larkin in memory of their son, John Adrian, Jr., who was killed in Germany a month before VE-Day. Lt. Larkin spent three years at Exeter before he enrolled at Princeton. After graduation he served overseas with the 898th Field Artillery Battalion of the Seventy-fifth Division. He was posthumously awarded the Silver Star Medal.

William G. Saltonstal, principal of the Academy, has announced that the income from the \$1,000 fund will be awarded annually to the student doing the best work in paintings.

John Marin Annual

MANY ARTISTS of note take pains to edit their output so that the public sees only the best. Many watercolorists, in particular, destroy about ten pictures for each one exhibited. Sometimes, however, an artist is so revered that anything that comes from his hand is automatically a collector's item, and when this coincides with the artist's inability, or unwillingness, to extirpate the inferior, it is sadly unfair to the painter's reputation and to his public. A case in point is the exhibition of paintings by John Marin now current at An American Place.

A large gallery of oils, a smaller one of watercolors, constitute Marin's production for last summer. Having years ago developed a sure, rapid-fire, ambidextrous attack in watercolor, the artist is apparently using the same method in oil. But the more viscous medium just doesn't act the same. The verve and vitality are there, but the color, when not just downright muddy, doesn't mean much. Occasionally that sure Marin touch in space-relationships and angles is happily evident, but more often the compositions are over-complicated.

The watercolors are smaller, spottier, busier. Two or three would seem quite good if we hadn't come to expect better from Marin.

With the recent death of Founder Alfred Stieglitz considerable speculation has arisen regarding the future, if any, of An American Place. We are now told that his widow, Georgia O'Keeffe, and John Marin have renewed the lease on the gallery for another year and that they have no definite plans for it for the time being, other than to continue the current Marin show until the usual summer closing.—ALONZO LANSFORD.

Honoring Russell Cheney

A memorial exhibition honoring Russell Cheney, New England painter who died in Maine in July, 1945, was held at the Ferargil Gallery the past fortnight. Retrospective in character, the showing comprised highlights in a good-sized career and traced the development of the artist from his early decorative, modern pieces, painted in Italy in the mid-20s to recent, honest painting of his native environs. The exhibition is now on view at the Wadsworth Athenaeum.

Published in time to accompany the show was a new volume dedicated to the artist (*Russell Cheney: A Record of His Work*, Oxford University Press), which presents 65 of the artist's paintings in black and white, together with biographical data and letters written by the artist to his friends, including F. O. Matthiessen, who wrote the notes.

—J. K. R.

Benney to Teach

Newest member of the faculty of the School for Art Studies in New York City is the artist-illustrator, Robert Benney, who will conduct a course in advanced creative illustration at the school's new annex at 250 West 90th Street. Benney was a combat artist for the U.S. Office of the Surgeon General and Abbott Laboratories.

Why Primitives?

A SMALL AVALANCHE of exhibitions of "primitive" painting in Philadelphia, including the now current Haitian show at the Carlen Galleries (reviewed in the July 1, '46 *DIGEST*) and the big Horace Pippin Memorial at the Art Alliance, prompted some pointed observations on the part of Dorothy Graffy in the *Art Outlook*. Miss Graffy:

"Complicated and aging art eras tend to revert to primitivism. The highly developed culture of the ancients gave place to the crudity of the early Christians. Ancient art had sunk to a level not incomparable to that of the mid-19th century which, as we know, is now being followed by an epoch of unparalleled confusion that mixes primitive influences with subjective neuro-mathematics.

"When art begins to revel in the instinctive design flair of children and primitive peoples something is amiss with the material and spiritual world in which it finds itself. The period of art transition between epochs seldom produces masterpieces, but it does renew man's faith in his own creative processes. Having worked himself out he returns to the design base of child or tribe; casts out the effete, the self-conscious, the overworked, and, to great extent, relies on instinctive pattern to reorient his art.

"We are now witnessing this struggle toward rejuvenation. In little more than a month Philadelphia will have witnessed five exhibitions that are straws in the art wind. Their charm and vogue derive from the little understood revulsion of the modern against his own sophistication. They are, in a sense, a wholesome emetic by means of which a frustrated world endeavors to rid itself of self-administered poisons.

"The modern art world admires Pippin because it is subconsciously jealous of the natural expression of a crude, simple soul. Pippin had something most of us have lost; something that was trained out of us. Yet the fact that he had it did not make him happy. Although his art remained simple he suffered because he was forced to cope with a complex world, and tried to express his revulsion to killing and suffering in the terrible crudity of his battle pictures.

"Strikingly genuine as life patterns are his vivid interiors and flower studies. Subtlety is lacking, but the forthrightness of the expression gives it direct force. There are no hidden meanings. In an age when such meanings pass for genius Pippin's simplicity comes as shock and stimulant. He and the primitive Haitians have a common honesty. The life, only, differs, and with it, the emphasis.

"Although Pippin began to draw at the age of 7 it was not until the 1930's when his *Cabin in the Cotton* was exhibited in a West Chester shoemaker's window that he took a first step on the ladder to fame. *Cabin* was bought by Actor Charles Laughton, and Pippin was 'discovered' by Philadelphia dealer, Robert Carlen. Soon he was lionized at Main Line society teas; exhibited throughout the country; bought by leading museums; seeing his shows sold out. He was fought over in Hollywood,



Clearing the Wilderness: DAVID BLYTHE

Heade and Blythe Share New York Show

PAINTINGS by Martin J. Heade and David G. Blythe, at the Harry Shaw Newman Gallery, present remarkable contrasts both in subject matter and technical achievement. Heade's work, which received high acclaim and was shown in national and international exhibitions until 1890, seemed from that period to pass into oblivion. It reappeared as a discovery in the Modern Museum's exhibition of *Romantic Painting in America*. Since then there has been a widespread vogue for his paintings. While there is little documentary detail of his life, his travels in Europe, South and Central America and his final residence in Florida are attested by his canvases.

One trip to Brazil was made to collect material for a book on humming

birds, in which he was to collaborate with the Reverend James C. Fletcher, an American missionary. The project was finally abandoned, because of the difficulties of reproducing Heade's designs in the then current processes. The panel *Humming Birds*, shown here, was intended for this work.

Heade's landscapes, such as the marshlands of *Jersey Meadows* or *Florida River Scene*, are characteristic of his atmospheric effects, his brilliant fusing of light and color and the deep recession of landscape under veils of atmosphere. In *Sunset*, a canvas suffused with the radiance pouring from the sky, he introduced one of his familiar details, a haystack, a practice which gave him the appellation of "Haystack Heade." Naturally, Monet's *meules* come to mind here.

Blythe was a self-taught artist, showing at an early age a passion for drawing and carving. Like many early 19th century painters, he was for a time an itinerant portraitist, but his distinguishing work is *genre*. Whether setting down vividly some of his observations during his service in the Civil War, or merely recording the everyday life about him in Pittsburgh, his work is charged with humanity and warmth. There is a decided beauty of nuances of low color in these paintings, as well as a curiously personal composition.

—MARGARET BREUNING.

High Tor Associates

A new exhibition venture is the High Tor Associates, a gallery located on the Paulette Goddard-Burgess Meredith estate in Rockland County, N. Y., which is marking its formal opening this month with an exhibition of new pottery, paintings and drawings by Henry Varnum Poor. Exhibition continues through April 20.

In the same gallery the Merediths, in association with George Connor, are presenting fine antiques for sale, starting with ten van-loads of antiques brought from Miss Goddard's personal collection in Hollywood.



Crucifixion: B. J. O. NORDFELDT

Worcester Biennial

By Lawrence Dame

WORCESTER, MASS. — Abandoning its traditional system of prize awards and substituting a purchase arrangement, the Worcester Art Museum sailed off to an excellent start with its biennial exhibition, "American Painting of Today." The purchase of two oils chosen by a museum jury through a trustees' fund of \$2,500, has just been made. These are Morris Kantor's *Motion*, a squiggly convolution of abstract lines, and B. J. O. Nordfeldt's *Crucifixion*, with three tormented figures hanging against a landscape background which looks as though it had been atomized.

As Charles Sawyer points out in the catalogue of 64 exhibits, the show makes no pretense of being a cross-section of American painting today. It does represent works symbolic of recent directions. Nor is an attempt made to predict that these works will be equally popular or interesting, like time-honored permanent acquisitions, in further decades of our age.

Many of the exhibits, like Karl

Motion: MORRIS KANTOR



Knaths' Carnegie prize-winning *Gear* and Hans Moller's delightful mixture of the abstract with that rare quality, humor, in *Don Quixote and Rosinante*, are familiar. Seeing them all together increases the knowledge that ours is a chaotic world without concerted direction but with many talents working at loose ends with one another.

Yet, however clashing and inchoate the ideas, this display provides bounteous evidence of technical skill and a vitality which probably could not be matched in any other land today.

In conjunction with the regular catalogue, typewritten analyses of the paintings are scattered about the gallery. For example, the Museum says of the Nordfeldt, "A traditional subject is rendered with dignity and feeling in a contemporary idiom of geometric shapes, rendered by a broad palette knife technique." Surely gallery goers not so erudite as those arranging the show will understand this, regardless of a divergence of opinions. Other exhibitions would do well to follow suit.

Outstanding to this reviewer were Loren MacIver's delicately hued and drawn study of snowflake patterns; Gregorio Prestopino's poignant, broadly delineated genre piece, *The Death of Snappy Collins*; the application of planes, usually employed in his landscapes, to portraiture by Herbert Barnett in *Paul Playing the Flute*; Philip Evergood's excursion into subtlety, a dark, moody, richly painted *Woman with Hoe*; Esther Geller's weaving, dancing strands of pigment against a gorgeously hued background, and Charles L. Heintz' brightly accented, atmospheric study of Provincetown Harbor.

Gloomy Hyman Bloom of Boston, one of the younger men generally unappreciated at home, abandons his grotesque religious studies for something called *Treasure Map*, appearing more like a well-smearred palette than a work of art.

Among the figures familiar to those exploring the Yankee scene are Hopkins Hensel and Lawrence Kupferman. In both cases the artists could have been introduced to Worcester with better specimens. Hensel's blind beggar, while colorful, dramatic and expertly painted, has an unpleasant quality of character, and Kupferman's raw-hued *Sunny, Sad Day in Brooklyn* drops all attempt at perspective to produce a patchwork of color squares.

For smooth painting and fine design there is Edward Hopper's *Approaching a City*, with a train's-eye view of a tunnel entrance. James Lechay's *Coenties Slip* is a calligraphic study of an Elevated structure.

Most of the exhibits are done in oil. A fine watercolor with a collage of a photograph of Matisse is Chris Ritter's original *Crow and Matisse*. The crow, roughed in effectively, pecks away at the collage. Andrew Wyeth's study of a back doorstep with a great shell on it shows the amazing virtuosity of this young watercolorist.

Many artists, dealers and private galleries lent the offerings. More than 700 persons attended on the opening day, March 21. Next on the Museum's list is a show of Dutch art which the Nazis thought they had nabbed permanently.



Indian Composition: GEORGE L. K. MORRIS

Abstract Annual Not Monotonous

AFFORDING interesting complement to the numerous showings of abstract art by the individual exhibitors along 57th Street this fortnight is the 11th annual exhibition of the American Abstract Artists, at the Riverside Museum until Apr. 20.

Nearly 40 artists—including both old-timers and young converts to the style—have contributed works to the show. Emphasis is on painting and again exhibitors have wisely refrained from attaching whimsical titles to abstract arrangements of color and form. Excluding the inevitable rehashing of old experiments, the exhibition is one of the most vigorous yet presented by the group. There is none of the monotony here that often attends single exhibitions of abstract art, for even if the paths of interest of individual exhibitors are narrow, their limitations are not revealed in a group show.

Outstanding paintings come from Maurice Golubov, working in an unusual and subtle earth palette; Charles Shaw, in swift, lighthearted statements; Esphyr Slobodkina, in big, sure canvases; Robert J. Wolff, whose color is luminous and approach is fresh; Susie Frelinghuysen, who remains true to sound cubist organization and in works by Bolotowsky, Morris, Reinhardt, Kann, Bacher, Gallatin and Rothschild.

—JUDITH KAYE REED.

Debut of Henry Sexton

A vigorous debut is that of Henry Sexton, at Contemporary Arts until Apr. 25. Working in modern idiom, with emphasis on swift rhythms of color and planes, he does spirited canvases that are fresh and inventive. *Seacoast Village* is a strong bright picture that manages to strike an original note on an old theme. Among the figure paintings *Summer*, a beautiful semi-nude, wins stellar position and is the kind of sure painting not often associated with so young an artist. Both this painting and *Woman with Birdcage* reveal Sexton's admiration for Oriental art—but through assimilation of essentials rather than emulation of outward style.—J. K. R.

Vernal Preview

Spring 1947, the exhibition now current at the Downtown Gallery, ushers in the vernal season, not with its usual accompaniment of buds and blossoms, but with blithe, spirited paintings that relate as well to one section of the calendar as to another. There are some outstanding works in this group of twenty-seven items, and none is without special interest.

One piece of sculpture is included—*Kneeling Figure* in marble by William Zorach, in which the rhythmic flow of the planes seem to be in harmony with the inner structure. Such a work brings from the world of imagination and of art a new, thrilling experience. Among the paintings, Georgia O'Keeffe's *Sand Hills* and *Mesa* is one of the peaks.

Ben Shahn's *The Singer* is an unusual conception, brilliantly executed. Yasuo Kuniyoshi's *Abandoned Treasures*, what one might call junk piled on a table in an enchanting play of mass and color; Jack Levine's *Magician*, eager figures surrounding the gay, little charlatan amazingly organized into a totality of impression; and *The Creeping Vine* by Wesley Lea are some of the especially noted pieces.

The sharp linear pattern and glow of color in *Radio Repairs*, by Jacob Lawrence; the arresting play of planes in *Country Church*, by George L. K. Morris; the simplified majesty of *Monhegan Afternoon*, by Reuben Tam, and Raymond Breinin's *The City*, are other works to be cited. (Until April 26.)

—MARGARET BREUNING.

Grants to Ringling Museum

The Florida State Board of Control has made a new appropriation of \$7,500 for the restoration of pictures in the Ringling Memorial Art Museum. A sum of \$5,000 has already been spent for this purpose since the State took over control of the Museum a little more than a year ago. Another \$10,000 has been authorized for the new Museum of the American Circus, adjacent to the Art Museum, which Director Austin hopes to open early next year.

Radio Repairs: JACOB LAWRENCE (Gouache). On View at Downtown



Le Canigou: JUAN GRIS

The Classical Cubism of Juan Gris

"THOUGH THE WAY OF LOOKING at the world and the concentration on certain of its aspects—that is to say, the aesthetic—has varied from period to period, the relation of one colored form to another—that is to say, the technique—has always, so to speak, remained fixed. I therefore believe that my technique is classical, for I have learnt it from the masters of the past."

When Juan Gris wrote those words, conservative critics doubtless howled at the application of the word "classical" to the painting of one of the three developers of synthetic cubism, but time works in mysterious ways. Gris has now been dead 20 years, and the retrospective exhibition of his oils and lithographs, at Buchholz, has a decidedly classical look, in aesthetic as well as in technique. It is a beautiful show, made up for the most part of pictures not exhibited before in New York. Dating from 1913 to 1925, they cover admirably one of the more influential careers in 20th century painting,

and are apt to add to the legend that while not all of Gris' efforts were masterpieces, he seldom if ever made a mistake.

Many facets of the small diamond which Gris cut and polished to such perfection are to be seen in the show: a 1914 *Composition*, with exquisite shades of rose and blue; an austere collage from the same year; the sharply delineated *Journal*; a rather involved (for Gris), three dimensional *Still Life* (1917); a cubist *Harlequin* and a simple, almost lyrical *Fruitbowl and Glass*, both done in 1919; the cool, beautifully ordered *Le Canigou*, all splendid in precision and refinement of design.

Gris was the quiet aristocrat of the three great modern Spaniards. His thoughtful mind and impeccable taste have had a continuing influence which one wishes was more widespread.

—JO GIBBS.

Four Americans

ROSENBERG GALLERIES are showing a sampling of its four contemporary American artists—Avery, Knaths, Rattner and Weber—through April 29, with three canvases by each. The exhibition as a whole purveys an atmosphere of importance, color and liveliness.

Karl Knaths comes off best with a superb painting of *Beach*, a clean, sure canvas fully comparable to the best French moderns. Two other Knaths are dry, muddy and static in comparison.

Abraham Rattner continues his fast pace with a bold and luminous *Woman Cutting Bread* and a moving and beautiful *The Blind Men*.

Milton Avery's three pictures are consistent in quality, all sensitive, delicate and sure. They are beautiful, but seem a trifle thin.

Max Weber comes off worst in comparison. None of his three paintings here is Weber at his best. *Flowers* is an interesting experiment which doesn't click; the same applies to *Chinese Pottery Horse*. *Acrobats* is an ambitious razzle-dazzle which was a little too much for this reviewer.

—ALONZO LANSFORD.

FIFTY-SEVENTH STREET IN REVIEW

By the Staff of the Digest

Color of Baziotes

A very handsome show of recent paintings by William Baziotes occupies the Kootz Gallery, through April 26. Baziotes concentrates almost entirely on one thing—color. Composition in his abstractions is but an arrangement of color areas and textures. Therefore, in evaluating these paintings, there is only color to consider, and it is shimmering and vibrant, both exciting and happy. A gay, promising mystery lurks in every canvas, but doesn't evoke the foreboding usually associated with mystery. These pictures are marvelously decorative. —A. L.

Surrealist Magritte

The surrealism offered by the Belgian artist, Rene Magritte, in his first American exhibition since 1936 at the Hugo Gallery, is the old fashioned kind where everything is realistic but the relationships of the objects painted. And often these are closer to logic than fancy.

The exhibition presents a few striking pictures but many more that are slight. *The Red Model*, whimsically titled for the picture turns out to be a portrait of a pair of black boots, is the kind of tour de force of realism all surrealists love to paint and even the most conservative usually admires. It's all very pleasant and well done but no more profound than a high school humorist, despite Parker Tyler's two page introduction which cautions: "The works of this painter might be meditated forever as mysteries, and in this full abyss one might find the love everlasting to look at them—but as absolute enigmas they could never be penetrated by mind."—J. K. R.

Still's Legerdermain

The name is Clyfford Still, not John Wellington Wells, but, like the streamlined sorcerer of Gilbert & Sullivan, he too "deals in black magic and spells." At least his paintings, in a one-man show at the Betty Parsons Gallery through April 26, do this. Harking from Vancouver, it may be that he has taken his cue from the Northwest Indians, who were, themselves, no mean purveyors of legerdermain. As paintings, Still's canvases aren't so good technically, being merely jagged patterns in three or four more or less flat colors, particularly browns and blacks. But they evoke curious and foreboding feelings of mysticism which are intriguing and a little frightening. To heighten the mystery, they have no titles. —A. L.

Shim Grudin, Primitive

Newest primitive to enter the protective fold of a dealer is Shim Grudin, a Greenwich Village recruit and a businessman by day. He paints much like any other unskilled hobbyist, sometimes coming up with something awful and other times doing a picture so well designed and right in color that somebody gives him a show, this time the Chinese Gallery. Among Grudin's rewarding efforts is *Country Side*, a harmonious and attractive picture

with no gaucherie to mar its color or design. If Grudin could paint them all like this he would be an artist and nobody would care whether he went to school or taught himself. (Exhibition from Apr. 19 to May 9.)—J. K. R.

Plush Decadence

If, as a child, you admired those rich papers in veined-marble design they used to line book covers with, you'll probably like William Harris' exhibition of collages at the American British Art Center, through April 19. Harris cuts out all kinds of pictures of flora and fauna, old engravings and color-lithographs and pastes them on a variety of interesting papers, including much of the veined-marble stuff. These are quite interesting and very decorative. They are all displayed in old and appropriate frames, giving the whole show an air of plush decadence.—A. L.

Alex Redein at Norlyst

Without deriving from the French, Alex Redein, exhibiting at the Norlyst Gallery, continues to paint the busy interiors of home and studio, noting with gusto each contrapuntal design and object. Best in this group, which would improve with clearer color, are *Interior with Model* and *Interior with Flowers*. Another direction, and one which seems even more promising, is a delightful pair of fresh animal studies: *Haystack and Geese* and *Rooster* in which the artist has exploited all rather than some of the components of the painting art to full advantage.—J. K. R.

Melcarth Goes Ahead

Edward Melcarth, exhibiting at Durlachers until Apr. 26, has apparently worked hard and to good effect since his last show at these galleries two years ago. While Melcarth's admira-

154-156: EDWARD MELCARTH
On View at Durlacher



tion for certain attitudes and styles of great Renaissance artists—undiluted by personal expression—is still too evident in some paintings, he has gone far ahead in others. Consonant with his own gifts and interests are successful pictures like *Demolition* and *Collapse*, both large canvases in which decayed and moulding buildings form fine subject departures for considerable achievement in painting techniques.—J. K. R.

Hare of This Century

Thank goodness there was a strong light in Art of This Century when we saw the exhibition of sculpture by David Hare—otherwise we might have fled in terror, getting impaled, à la Don Giovanni, on the statuery.

Hare is a serious young artist mightily concerned with how natural objects impress the spectator, rather than how they look. In order not to imitate nature and at the same time to "reveal" natural objects, he disjoins the object and then puts it back together again with an original rearrangement, sometimes picking up a few extra parts in the process. Many of his pieces have moving parts; all appear to be on the point of leaping at you. An air of chi-chi sophistication pervades the entire show. Hare has set himself an intricate problem. He seems to be progressing and, who knows, may someday solve it. Through April 19. —A. L.

Penalba of Nicaragua

Rodrigo Penalba is a young Nicaraguan artist who has packed a lot of training and painting into a few years. Painting since early childhood, he was already a nationally famous caricaturist at fifteen. He studied in the U. S., Spain and Rome, in Italy found time, between exhibitions and murals, to hide Allied airmen who had bailed out. Now, on the way back to Nicaragua, he is having his first one-man show in New York at the Marquee Gallery, through April 30.

As befits a Latin-American, Penalba paints with swirl and verve in hot, rich, but controlled colors. Flowers and landscapes come in for attention, but people are his main interest. He is a sound, solid and original portraitist. Though an Impressionist, he doesn't seem to follow after any particular Impressionist master, but a suggestion of Van Gogh may be detected in some of his canvases.

This same exhibition will be shown again at the Pan-American Union in Washington, June 11 to 25.—A. L.

Bertoia Monoprints

Harry Bertoia's new monoprints, at the Nierendorf Gallery through April 21, should continue to attract students of the medium and devotees of the finely-executed abstract picture in general. Mounted on canvas these expert and technically-inventive prints are not titled—revealing a sensible attitude but one that makes specific discussion of individual works impossible. Outstanding are the poetic pictures resembling fantastic landscapes, set down in soft, subtle color harmonies. In others, dominant interest turns from line drawing to textural effects, from overall designing to picture-within-a-picture scheming.—J. K. R.



My Neighbors: JOSEF FOSHKO
On View at Ferargil

Foshko Goes Abstract

Joseph Foshko, whose recent gouaches are at the Ferargil Galleries until April 26, is yet another well known artist who is moving closer to the path of the abstract. That is, while retaining subject matter, he is coming to lean more and more on freer associations of color forms and line than on specific description.

Foshko's themes are varied and range from a *Vision of St. Anthony* to *Rape*. And while the exhibition is a consistent group, its exhibits can be divided into two style units. Tone in such pictures as the beautiful *Low Tide*—a poetic landscape in subtle color—and *My Neighbors* (reproduced above) is lyric and tender. More swiftly assertive are paintings like *Joie de Vivre* and *Hotcha*, which are rapidly noted expressions, using abstract color and line for emphasis.—J. K. R.

Bugbird and Crawford

Two members of the National Association of Women Artists held concurrent exhibitions at the Argent Galleries this past fortnight. Although both artists fall within the ranks of the conservatives as things go these days, Mary Bayne Bugbird is the more experimental—and uneven—of the two. Broadest in treatment were her *Golf Course*, pleasing in its color juxtapositions, and *Summer Scene*, good both in color and composition. Leslie Crawford gives the Vermont scene tighter, more formal and solid treatment. One flower piece, *From a September Garden*, was also arresting. Sound craftsmanship and sensitivity mark her lithographs.—J. G.

Maurice Gordon Watercolors

Maurice Gordon's watercolors at the Passadoit Gallery are fresh, fanciful and eminently suited for spring exhibition. The artist alternates between two styles, each with individual charm. In half the paintings subject is presented with bold simplification and color and treated to sparkling display. Then there is a series of dreamy pictures that look exactly like stage settings for wistful ballets: a *Beach* with

deserted, probably haunted house and a gentle harpist; a *Rendezvous* with empty roller-coasters, and a luminous view of *Sand Dunes*. All are painted with skill. (To Apr. 19.)—J. K. R.

Ralph Dubin Emerges

One of the rare pleasures of reviewing art exhibitions occurs when one stumbles on a new, fresh and original talent. That happened when we saw Ralph Dubin's first one-man show at the RoKo Gallery. Thirty-four paintings in gouache and oil comprise a rather large exhibition, so it isn't surprising to find a number of unsuccessful or mediocre pictures here. What is noteworthy are the number of really good works, and even the paintings that don't quite click are encouraging, for they reflect a healthy ferment, a willingness to explore. Dubin's compositions are small, colorful, gay, and notable for sound construction. *Studio* and *Boat* seem to be the best of the oils, while *Two Clowns* is the most successful of several attempts at abstraction, contrasting with *Dancer*, which is rehashed Picasso. (To Apr. 30.)—A. L.

Schonbauer, Sculptor

Sculptures, modern in form, emotional in content and harmonious in skilled statement comprise a rewarding exhibition by Henry Schonbauer, at the Binet Gallery until Apr. 18. Schonbauer works in wood—glowing mahogany, gleaming lignum vitae, grained maple and others which he understands so perfectly that there is complete rapport between subject and medium, form and grain. His subjects are people, reached in the grip of a mood or emotion.

Sorrow, *Stillness* and *Determined* might be wood-nymphs, so gently are the forms of their bodies revealed in the blocks of wood, but they are also apt characterizations of human fears and attitudes. *Lovers* is a tender study and high achievement, as are the beautiful heads of *Barbara* and *Sisters*.—J. K. R.

Poetry of Color

Ralph Rosenborg, exhibiting at the Chinese Gallery until Apr. 18, continues to explore the poetry of color and pattern on abstract terms. *Active* is a kaleidoscopic impression worked with broad color areas laid in with flat palette knife strokes, which achieve rich, luminous effect. *City at Night* is a mosaic of blue, yellow and green, a favorite color scheme of the artist, while *Stillness of Night* suggests the hush of the evening city.—J. K. R.

Ben Benn at Egan

Ben Benn is a skillful modernist with no particular affinity for any specific school. His first one-man show since 1939, the exhibition at the Egan Gallery displays his usual winsome way with paint-qualities. The canvases are bold, colorful, sure. *Bather* is particularly handsome.—A. L.

From Down Under

Wilfred John Peisley was already well known in his native Australia, through one-man shows and museum representation, when he came to this [Please turn to page 32]

ADOLF DEHN

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April 21 - May 10

WIEGAND
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Evelyn Marie Stuart Says:

That quaint old-fashioned book, the Dictionary, whether edited by one or several prominent lexicographers, invariably defines the word *art* as *skill*, or a process involving and depending upon *skill*. The consensus is that art is a means of accomplishing an end skillfully. It implies that the art resides almost exclusively in the skill. Yet Modernism has dared to scorn skill and declare for "expressionism," assuming that expressing oneself involves no necessity for skill. Without questioning this new definition, one thing looms large as a deduction therefrom—since unskillful self expression is the universal gift of the many and skillful self expression that of the few, this Modern movement is aimed at the destruction of the only worthwhile aristocracy in the world, that of people who excell with brain or hand. This becomes rather paradoxical when one recalls that Stalin has decreed graded wages in accordance with the skill and knowledge required for the task. If in the great citadel of classless philosophy it becomes necessary to recognize the aristocracy of skill, how can we ignore it in a society allegedly holding holy private enterprise and individual achievement?

Attention: Architects

The Jefferson National Expansion Memorial Association is sponsoring a \$125,000 prize competition for a \$30,000,000 Federal memorial to Thomas Jefferson and the pioneers of western expansion in the United States. All professional architects are invited to submit plans for the memorial, which will be situated on an eight-acre site on the downtown St. Louis riverfront.

Architects may associate themselves with painters and sculptors to work out designs for the two-part competition, which closes September, 1948. At that time five finalists will be chosen to compete in the second stage and will receive \$10,000 each. Author or authors of the final winning design will receive \$40,000 and be recommended to the Department of the Interior for employment in executing the design.

George Howe, Fellow of the American Institute of Architects, is directing the contest. For further information write to Mr. Howe, Old Courthouse, 415 Market Street, St. Louis 2.

Southern Art League

[Continued from page 12]

leaving the League with a loose organization covering 13 states (one third of the U.S. in area), with its principal activity an annual exhibition run on semi-amateur lines for members only, with inadequate prize-money.

The present reorganization is the League's answer, with which it hopes to attract to its annual exhibitions the finest in Southern art. For example, this year's show, run under the old rules, does not include Lamar Dodd, Marion Junkin, Alexander Brook, Everett Spruce, Jerry Bywaters, Helen Sawyer or Jerry Farnsworth, to name a few who might have been included.

—ALONZO LANSFORD.

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The Art Digest

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Spring 1947

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A Modern Viewpoint

By RALPH M. PEARSON

Trip to the Sunny South

Ten days of travel southward—to act as consultant-critic of the school art of Georgia plus lectures in Atlanta and Birmingham—have revealed many things.

One was a Georgia dog who has improved on the retrieving technique of his fellows. He chases a half brick with the usual zest, locates it, then watches for and locates up to a half dozen others. When his master stops the game and goes indoors, Fido reassembles the lot to be ready for the next session.

Likewise the people of Georgia have improved on the art educational techniques of some of their fellows. For instance, in contrast to our docile tolerance of the incredibly reactionary Art Syllabus of the State of New York, they place a well-earned confidence in an artist, head of the Art Department of the University of Georgia, Mr. Lamar Dodd, allowing him and a committee full freedom to stage this annual statewide school exhibition with two intensive days of programs and discussions for children, older students, teachers and parents. Results in eager interest of children and adults are impressive.

A creative art that holds its own is being released. For instance a textile design from Girl's High School of Atlanta was easily superior as a sensitive, original creation to the prize-winners in the current National Textile Competition at Museum of Modern Art.

In Alabama the focal points in progressive Art Education seem to be the Alabama Polytechnic Institute, Frank Applebee, head of art; the State College for Women, under Miss Dawn Kennedy and the Birmingham Public Schools. A luncheon with Dr. Frazier Banks, Superintendent of Schools, and Miss Verne Bradley, Art Supervisor, revealed complete official backing for her advanced program.

But there is one blight on Birmingham. That city has mounted a huge statue of Vulcan on a towering hill-top shaft to symbolize the local iron industry. The work is a monstrosity of distorted naturalism; as art it ranks far below practically all the primitive arts of history. The Chamber of Commerce was instrumental in inflicting it on the community, has surrounded it with a park and spotlighted it at night. This monument, visible for many miles, does symbolize Birmingham, but hardly in the way the merchants intended. It marks the lowest swing of the cultural pendulum—to a complete divorce from the arts of history.

The children of Birmingham, however, are saving the reputation of their city. A fair number of them are practicing a grand creative art; one school in particular (the Cunningham School) is creating, not a few, but many hundreds of gorgeous pictures every month. The only trouble is that Birmingham does not know it is thus being rescued by its children through the practice of a living culture; the evidence is piled in a storeroom instead of hanging on public walls.



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Paintings at Auction

THERE IS STILL one large and varied sale of paintings left in the waning auction season, which will take place at the Parke-Bernet Galleries on the evening of May 8. From the collection of Henry Rogers Benjamin, the estate of the late Julius Loeb and Hilda N. Loeb and other owners come pictures that range in date from the early Renaissance through the Barbizon School.

Among the early works are a triptych by Niccola di Tommasso (c. 1350), authenticated by Dr. Richard Ofner; *Flight Into Egypt* by Dosso Dossi, once in the Costabili collection in Ferrara and authenticated by Dr. Oswald Siren; *S. George and the Dragon* by Georg Breu and *Portrait of a Lady* by Conrad Faber von Creuznach, dated 1532, both endorsed by Dr. Friedlander; *Madonna and Child* by Mabuse; *S. Francis in Prayer* by Patinir; *S. Francis* from the School of Antwerp and a *Madonna and Child*, School of Van Cleve.

Portraits by Corneille de Lyon and from the School of Cologne were formerly in the collection of Stanley Mortimer. A portrait of *Algernon Percy, 10th Earl of Northumberland*, *Lord High Admiral of the Fleet* by Van Dyck came from the collection of the Duke of Sutherland and was shown at the Exposition L'Art Belge.

Dutch and Flemish paintings include *Portrait of a Lady with Her Son* by Von Musscher; *Portrait of a Nobleman* by Verspronck; *The Smoker* by Adriaen Brouwer, published by Dr. Valentiner; a pair of portraits by Netscher and work by D'Honbecoeter, Jan Weenix, Teniers the Younger, Berchem and Bol.

From the 18th and 19th centuries come *Madame Angelica Catalani* by Vigée Lebrun; *La France et la Princess de Conde and L'Oiseau en Vole* by Drouais; *L'Escarpolette* by Lancret; *One of the Artist's Children* by Goya, authenticated by Dr. August Mayer; *In the Adriatic* by J. M. W. Turner, exhibited in the Turner Exhibition, Guild Hall, London; works by Munkaszy, Chelmonski, Bouguereau and the Barbizon School. All will be on exhibition from May 3.

Kende Sale

A MIXED SALE of furniture, silver, Oriental, European and American art will be held at the Kende Galleries of Gimbel Brothers on the afternoons of April 18 and 19, property of the estates of George K. Harrington, Bernard L. Spence and other private owners.

Among the paintings, old and modern, are *Watering the Sheep* and *Sheep*

Entering a Barn by Jacque, *Portrait of a Girl with a Fan* by Carl Moll, *Scene in a French Village* by Arthur Kaufmann, works by David Teniers the Younger and Egbert Von Heemskirk. There are also three pen and ink sketches by Goya, a pen and ink drawing entitled *Donnant du Feu* by Neuville and a colored crayon self portrait by Max Slevogt.

In the Oriental section are Japanese color prints and roll paintings, Buddhist and other makemono, triptychs and kakemono, Chinese snuff bottles, netsuke, ivories, lacquered inro, Japanese swords and spearheads and K'ang-Hsi porcelains. An American Indian collection, part of which belonged to the late Dan Beard, includes bead and embroidered textiles, totem poles, necklaces and buckskins.

There is a large selection of silver, mostly sterling. A pair of sauceboats were made in London in 1765-66, and American spoons date from 1810-50. A six-piece sterling silver tea service with tray was made by J. M. Caldwell, Philadelphia. Furniture includes American Windsor chairs, c. 1800; an Empire carved mahogany bow-front chest of drawers, American, c. 1840; a Sheraton Pembroke table, c. 1830.

Auction Calendar

April 18 and 19, Friday and Saturday afternoons. Kende Galleries of Gimbel Brothers: Furniture, silver, European, American and Oriental art, property of the estates of George K. Harrington, Bernard L. Spence and other private owners. Now on exhibition.

April 16, 17, 18 and 19, Wednesday through Saturday afternoons. Parke-Bernet Galleries: Liquidation of the stock of Edward I. Farmer, Inc. Lamps of Chinese porcelain and pottery bases. Ming and Ching dynasties, also jade and semi-precious mineral carvings, fitted with custom-made silk shades. Single color and decorated porcelains and pottery, Ming and Tao Hsi three-color and famille verte porcelain. Now on exhibition.

April 21 and 22, Monday afternoon and evening, Tuesday afternoon. Parke-Bernet Galleries: First editions and other literary property, collected by the late H. A. Fortington, Dudley Olcott, others. First editions of English and American authors. Autograph letters and manuscripts. Library sets. Americana. Irving's *Life of Washington*, illustrated. Books on birds, flowers, costume and other plate books. Also selections from the library of the late Frederick S. Peck, given to Brown University and to be sold for the benefit of the library. Now on exhibition.

April 24, 25 and 26, Thursday through Saturday afternoons. Parke-Bernet Galleries: English and American furniture, china, glass and rugs, property of Mrs. Clark Williams, others. Exhibition from April 19.

April 30, May 1 and 2, Wednesday through Friday afternoons. Parke-Bernet Galleries: English and American furniture, silver, etc., from the Trimble and other collections.

May 3, Saturday afternoon. Parke-Bernet Galleries: English 18th century furniture, Chinese porcelains, jades and other art objects from the collection of Mr. and Mrs. Carl G. Von Seidlitz.

May 8, Thursday evening. Parke-Bernet Galleries: Paintings from various schools, property of Henry Rogers Benjamin and other owners. Exhibition from May 3.

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Regarding Boston

By Lawrence Dame

BOSTON—A forbidding structure on Beacon Hill which looks like some Florentine palace and looks down upon the burying place of Mother Goose is even more forbidding to illiterate members of the public who never, never can sip tea at one cent a cup every afternoon in the sanctum sanctorum. This is Boston's famed Athenaeum.

Everybody knows our Athenaeum as a private library which has the slightly exaggerated reputation of admitting nobody not in the Social Register or publishers' book catalogues. Not everybody knows it as a repository of art as well as literature. The current major spring exhibition at the Museum of Fine Arts lights up the Athenaeum's art side.

Founded 140 years ago, the Athenaeum soon became a museum as well as a library. Wealthy patrons gave paintings, statuary and objets-d'art. This stream of riches became an embarrassment 100 years ago, when the institution moved from Copley Square to Beacon Street and found itself obliged to give more room to books. Therefore it appointed the Museum of Fine Arts as custodian through the years of its principal treasures. These are now on public display for the first time all together.

Gilbert Stuart's fine portraits of Martha and George Washington are the best-known treasures. But there are portraits and landscapes by Benjamin West, Washington Allston and John Trumbull as well. There are gilded panels from salons of great Parisian families, as from the Hotel Montmorency. There are weapons and bric-a-brac and other souvenirs of grand tours.

A watercolor by Gleyre of the Lowell Institute founder, John Lowell, Jr., who spoke a good deal more to Cabots than to Murphys and Cohens, depicts a Yankee janissary in Ottoman costume. Trumbull's epic oil of the sortie from Gibraltar is of a type which used to fit into Beacon Street drawing rooms, and good painting withal. The school of Giotto is represented by a delightful 14th century Nativity. There is even a landscape attributed to Poussin, vis-à-vis a trompe-l'oeil view of a Roman art gallery, with about 60 small pictures depicted within the large one, by Panini.

Cézanne, Degas, Renoir came late to Boston, and Bostonians were not given to buying "experiments" when those worthies started painting. So the collection stops with the middle of the 19th century. It is, however, a fascinating glimpse of Old Boston mingling with Ancient Europe.

At the Institute of Modern Art, nearly 100 drawings and prints by Latin-American artists have been hung. Portinari of Brazil presents a smoothly textured head of an Indian. Luis Martinez-Pedro of Cuba uses an interesting cross-hatch technique to portray birds and their nests. Tellingly satirical is Mexican Dosamantes' *Message of Anguish*, a black and white drawing of great power, which shows an apocalyptic horse galloping through the ruins of Paris in some future age.

April 15, 1947

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<i>Madonna and Child with Saints and</i>	
<i>Scenes of the Nativity and Crucifixion</i>	DI TOMMASSO
<i>Madonna and Child</i>	JAN GOSSAERT VAN MABUSE
<i>Algernon Percy, 10th Earl of Northumberland</i>	VAN DYCK
<i>Portrait of a Nobleman</i>	VERSPRONCK
<i>Mme Angelica Catalani</i>	VIGÉE LEBRUN
<i>L'Escarpolette</i>	NICOLAS LANCRET
<i>Portrait of a Pugilist</i>	MUNKACSY
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By Ben Wolf

The following is a fairly accurate recording of a conversation Picasso Peale had with one of his art-loving friends, recently. You'll see what I mean. . . .

ART LOVER: "The trouble with art is, see, well now, you take people writing about art, they're being pedantic all the time, using words, well now, like you look up in the dictionary and it doesn't mean the same thing, see? They're using it differently. *Get what I mean?*"

PICASSO PEALE: "Well . . ."

ART LOVER: "Ugh . . . Now me, I wanna be adrift with the avant gard. But what happens? I read these articles . . . like the other day . . . and this writer isn't making himself clear. Now, I figure like if he's a good writer, he's got to make me understand and not be using words, like I say."

PICASSO PEALE (a bit heatedly): "What would you suggest as a substitute?"

ART LOVER: "It should have something to do with *life*. Now, the way I feel is that instead of talking down to us laymen, or underestimating our intelligence, on the other hand, he's got a *duty* if he wants to make art really understood. *D'ya get what I'm driving at?*"

PICASSO PEALE: "Could you give me an example?"

ART LOVER: "There's examples all over the place. Now, I can go out and buy a book on Cézanne, see, and then there's Picasso, so where do you get? Now my idea is this. First you have a *sensible* program, so that people *really* understand what this business of art is all about and *once and for all* you're going to get rid of this misunderstanding. *Have I made myself clear?*"

. . . There is no answer. Picasso Peale has departed.

We learn that *Critique* has announced that it is abandoning the art magazine field, after three issues, and that *View*, because of financial losses, is appealing for financial aid. The more art magazines of divergent opinion we have, the better. Both the modern and conservative are of value. A healthy art world is one that features sharply contrasting points of view. Sorry . . .

Congratulations, oboist Marcel Tabuteau and flutist William Kincaid, of the Philadelphia Orchestra, upon having recently received the Annual Art Alliance Achievement Medal for 1947!

Congratulations are also due the Philadelphia Art Alliance for having the vision to instigate a Memorial Exhibition of paintings by the late Horace Pippin. Pippin's eventual place among

the primitives of art may yet be too soon to evaluate, but certainly not his simplicity and endearing honesty, which won him as many friends as did his paintings.

In case you've been wondering who won the recent Artists League's *Fifth Annual Salute To Spring* contest for the *Trade-Union Pin-Up Girl For 1947*, we just learned that the prize winners were Miss Connie Carter, Local 430, United Electrical Workers of America, CIO, and Miss Pat Randal, Local 20, Advertising Guild, UOPWA, CIO. The judges in the pulchritude contest included among others artists Ad Reinhardt, Robert Gwathmey and Rockwell Kent. Portraits in oil of the winners are to be painted by Moses Soyer and Lena Gurr.

Sorry to learn that the Galerie Neuf is being forced out of their present quarters. Here's hoping that next season will find the young gallery in bigger and better quarters than before!

We intend to take Verna Wear's advice to us, in a recent letter, and pilgrimage to the corner of 104th Street and Broadway, where a new Riker's cafeteria has just opened. Miss Wear relates that "Max Spivak did the mosaic design—completely non-objective and very beautiful—go inside, too, there is more in there. Not a coffee cup, piece of Danish pastry or fried egg discernible." Sounds like those shortages have finally caught up with Riker's, too.

The recent formation of Artists Equity has given Picasso Peale an idea for a society of his own, to be called the Society For the Prevention of Cruelty to Artists. See drawing this issue for evidence of its need.

If you are looking for someone to resent, these enticing Spring days in Manhattan, we nominate Jon Corbino, who is already in residence at his Rockport studio for the summer season. The wretch!

A dispatch to the *New York Times* from Paris discloses that that scheduled exhibition at the Meaght Gallery, featuring paintings by Samuel Kootz'



six young American painters, has opened. According to the dispatch, the Parisians who attended the opening felt a strong kinship between these American painters and their own contemporary artists.

Tim Wulff of San Francisco sends along the following specimen of his poesy:

"PABLO

"You have feet of clay Picasso, my lad,
"And always, your feet are showing.

"Your talent, old boy, is a gift of the gods

"This is a fact that is passing sad,

"For it makes the heights tough going.

"And you give it a terrible beating,

"But it somehow shines through what-

ever the odds

"You pile up against its repeating.

"You struggle hard to cover the flame

"With the myriad masks of your choos-

ing;

"While the gods enjoy the unequal

game

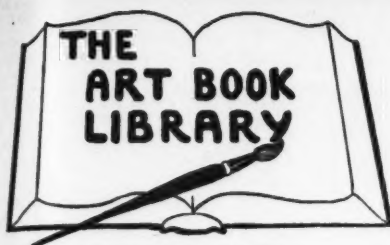
"That's tragic—the while it's amusing."

Congratulations are due the *New York World-Telegram* for the role it played in publishing a shameful wrong done by her Government to Nisei artist, Mine Okuba. She received a W.P.A. check for fifty dollars in April, 1942, for work as a muralist in Oakland, California. Despite the artist's efforts, no one would cash her check, as California was then evacuating Japanese to Utah. Continues the *World-Telegram*: "Hurt by the attitude of her fellow-Americans, she carried the check with her in a trunk throughout the war. Last year she tried again, only to find the check had been outlawed by time. She returned it to the Treasury Department for re-issue. She received acknowledgment of the letter, but received neither money nor check." The happy ending to this dismal tale is that the newspaper recently publicized the whole story and Uncle Sam promptly sent Miss Okuba her check.

OUCH. . . Not too long ago, an issue of *Newsweek* related the following boner that should make more than one pair of scholarly cheeks turn shocking pink! Under the heading "Monumental Mistake" *Newsweek* discloses:

"The Monuments, Fine Arts, and Archives Section of the American Military Government in Berlin is charged with, among other things, preserving cultural buildings which survived war damage. In a semi-annual report released last week the MFAA listed among its projects the care of Schloss Pfaueninsel (Peacock Island) in the Wannsee, which it described as 'one of the badly damaged cultural structures.'

MFAA officers did some elaborate blushing when *Newsweek* pointed out that Schloss Pfaueninsel had always seemed a 'badly damaged cultural structure.' When built in 1794 for Frederick William II of Prussia, it was carefully designed to look like an ancient ruin, an example of the neo-Gothic craze of that time. The only non-ersatz damage it sustained was from small-caliber fire when the Russians flattened Berlin in 1945."



By JUDITH K. REED

British Art Patronage

"The Visual Arts: A Survey by the Arts Enquiry." 1946. London: Oxford University Press. 183 pp. \$3.00.

"Who will support our artists?", the theme of an American book, *Work for Artists*, reviewed here last issue, is also the subject of this compact, informative volume. The Arts Enquiry, which sponsored and carried out the research for this book, was established in 1941 by the Dartington Hall Trustees who felt the arts should be considered in post-war planning. It has received official recognition from the Ministry of Education and the Reconstruction Secretariat. Material was collected through interview and preliminary drafts of the chapters then presented for discussion to a group of 14 experts—artists, designers, teachers and critics.

Packed with vital statistics, the book is a thorough study of the place of art in British life. Beyond the solutions offered, the volume is also recommended as a well-written guide to all British art institutions.

Unlike their American contemporaries, British artists do not place great emphasis on business patronage and rely more upon government support—of schools, galleries, and individual painters and sculptors. Since the book was written a Council of Industrial Trade has been appointed by the President of the Board of Trade and the Council for the Encouragement of Music and Arts (a wartime project) has been reconstituted on a permanent basis as the Arts Council of Great Britain. We hope to have more material on the work of these organizations in a later issue. Meanwhile the *The Visual Arts* will make lucid reading for all interested in the vital problem of art support.

Best Posters of 1946

"Poster Gallery: The Best Posters of 1946." Edited by J. I. Biegeleisen. 1947. New York: Greenberg Publishers. 100 reproductions in black and white and color. \$5.00.

There is no one better qualified to make the first of what he plans as an annual selection of the best poster art produced in this country than editor J. I. Biegeleisen, well-known writer, designer and teacher whose works have been discussed in these columns before. Similarly there was no one more aware than he that his field of selection was foredoomed to be wide in size but shamefully narrow in quality. It took boldness then, prompted partly by the hope that such a project would stimulate those fresher spirits in the field, to carry the plan out.

In the foreword Biegeleisen explains

that he originally planned to choose 100 "best" posters but could only find 80 to slide into that far from exclusive category, and so he has rounded out the book with 20 foreign posters—a happy idea which he plans to enlarge upon next year. Bright spots in this collection of banal design—that gives an exact picture of poster art in America—is the series of color plates designed for New York Subways Advertising, under the direction of Jefferson Tester, and posters by Paul Rand, E. McKnight Kauffer, Alex Steinweiss, Frank Battifarano and Joseph Binder.

The Fragrant Land

"Noa Noa: My Voyage to Tahiti" by Paul Gauguin. 1947. New York: Lear Publishers. Distributed by Crown Publishers. 118 pp. of text; 36 woodcuts, 14 in color. \$3.75.

Here is a well designed edition of Gauguin's now classic account of his first romantic trip to Noa Noa, "the fragrant land." Well-printed, it illustrates Gauguin's journal in the best possible way: by reproducing 36 of the artist's woodcuts, 14 of them in full-page color plates.

Hogarth Engravings

"William Hogarth: 10 Reproductions. 1947. New York: Touchstone Press. \$1.00.

This is a portfolio of ten of Hogarth's popular prints, reproduced from originals in the collection of the New York Public Library. Priced at \$1.00 and suitable for framing, they include *Beer Street*; *Gin Lane*; plate I of the *Analysis of Beauty*; *The Distrest Poet* and *The Enraged Musician*. The portfolio marks the first in a \$1.00 series to be issued by Touchstone Press.

Book Briefs

Recent British art publications include *Modern Painting and its Roots in European Tradition* (Avalon Press) by Reginald Brill, director of the School of Art, Kingston-on-Thames.

Due on the bookshelves soon is *Anatomy and Proportion*, an analytical presentation of drawings from the 16th century's Vesalius to Picasso. Published by Summit Press, the volume has been written by M. Peter Piening.

An exhibition of "Bookbinding, Old and New" can be seen at the New York Public Library, Room 322 of the Central Building at Fifth Avenue and 42nd Street, until May 20. Bindings shown cover the 15th to the 20th centuries.

The 25th annual exhibition of *Fifty Books of the Year* is now current in New York at the Grolier Club, together with a selection of winning entries through a quarter of a century. Chosen by jurors Milton Glick of Viking Press, George Grady of the Grady Press and Philip Hofer, curator of printing and graphics arts at Harvard College Library, the books will be on view until April 17. After that time they will begin a national tour of libraries and museums; while duplicate exhibitions will travel abroad.

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Where to Show

Offering suggestions to artists who wish to exhibit in regional, state or national shows. Societies, museums and individuals are asked to co-operate in keeping this column up to date.—The Editor.

NATIONAL SHOWS

Boston, Mass.

1ST AMERICAN WATERCOLOR EXHIBITION. May 12-31. Concurrently at St. Butolph Club, Doll & Richards, Rose Gallery. Open to all artists. Media: watercolor, gouache, tempera. \$500 prizes. Jury. Single entry only. Fee \$1.50. Work due May 3. For details & entry cards write Dwight Shepler, exhibition chairman, St. Butolph Club, 115 Commonwealth Ave., Boston.

Greensboro, N. C.

4TH INTERNATIONAL TEXTILE EXHIBITION. Nov. 4-30. N. C. Woman's College. Open to all textile designers. Media: Woven & Printed Fabrics. Jury. \$2,400 prizes. Entry cards due Sept. 16. Work due Sept. 23. For further information write to Norma Hardin, Woman's College, Univ. of N. C., Greensboro, N. C.

Millford, N. J.

47 SPRING ART SHOW. May 23-June 1. Riegel Ridge Club. Open to all artists. Media: oils, watercolors, black and whites, sculpture, folk art (Pennsylvania Dutch), handicrafts. Jury. Cash prizes. Work due May 10. For further information write Leod D. Becker, Millford, N. J.

Mount Airy, Ga.

ANNUAL ROTARY EXHIBITION. Southern Printmakers Society. Open to all artists. All graphic media. Membership dues \$10. Work due Apr. 21. For further information write Frank Hartley Anderson, Secretary, 825 Lexington Avenue, New York, N. Y.

New York, N. Y.

2ND ANNUAL PRINT CLUB COMPETITION. June 16-July 15. Associated American Artists Galleries. Open to all artists. Fine print media (color eligible). Jury. Prizes total \$3,000. Purchase Awards total \$2,000. Entry cards. Work received through May 24; must be addressed to Print Competition, Associated American Artists, 711 Fifth Ave., New York 22. For further information write above address.

Tulsa, Okla.

SECOND NATIONAL OF AMERICAN INDIAN PAINTING. June 17-Oct. 5. Philbrook Art Center. Open to all artists of North American Indian or Eskimo extraction. Media: watercolor, tempera, pastel, crayon, oil. Jury. Awards. Entry cards and work due July 2. For further information write to Bernard Frazier, Art Director, Philbrook Art Center, 2727 South Rockford Road, Tulsa 5.

REGIONAL SHOWS

Detroit, Mich.

MICHIGAN WATERCOLOR SOCIETY FIRST ANNUAL SHOW. June 28-July 27. Detroit Institute of Arts. Open to Michigan artists. Media: transparent and opaque watercolor. Entry fee \$1 to non-members. Entry cards due May 19. Work due May 31. For further information and entry cards write Mary Jane Bigler, Secretary, 16708 Rosemont Road, Detroit 19.

Gloucester, Mass.

25TH ANNUAL EXHIBITION. June 29-Sept. 7. North Shore Arts Association Galleries. Open to members only. Painting, any media and sculpture. Jury. Prizes \$175. Entry cards and work due June 12. For further information write Adelaide Klotz, Secretary, Ledge Road, East Gloucester, Mass.

Indianapolis, Ind.

40TH ANNUAL EXHIBITION. May 4-June 8. Herron Art Institute. Open to all present and former residents of Indiana. Media: oils, watercolors, drawings, sculpture. Jury. Prizes \$1,200. Entry fee \$2. Entry cards due Apr. 21. Work due Apr. 23. For further information write Wilbury Peat, Director, Herron Art Institute, Pennsylvania & 16th Sts., Indianapolis 2.

Minneapolis, Minn.

FIRST REGIONAL PAINTING & PRINT ANNUAL. Aug. 21-Sept. 28. Walker Art Center. Open to residents of Iowa, Nebraska, North & South Dakota, Wisconsin, Minnesota. Jury. Prizes. Entry cards. Work due July 15. For further information write William Friedman, Assistant Director, Walker Art Center, Minneapolis.

FOURTH ANNUAL SCULPTURE EXHIBITION. July 1-Aug. 3. Walker Art Center. Open to residents of Iowa, Nebraska, North & South Dakota, Wisconsin, Minnesota. Jury. Prizes \$1,000. Work due June 2. For entry cards and information write William M. Friedman, Ass't Director, Walker Art Center, Minneapolis 5.

Rochester, N. Y.

1947 ROCHESTER-FINGER LAKES EXHIBITION. May 2-June 1. Rochester Memorial Art Gallery. Open to artists and

craftsmen of Rochester and 19 counties in West Central New York State. Jury. Prizes. Entry cards due Apr. 19. Work due Apr. 20. For further information write Isabel C. Herdle, Assistant Director, Rochester Memorial Art Gallery, Rochester 7, N. Y.

Rutland, Vermont

MID-VERMONT ARTISTS NINTH ANNUAL SUMMER EXHIBIT. June-Aug. Art Gallery Rutland Free Library. Jury. Entry fee \$2. Entry cards due May 15. For cards and further information write Katherine

King Johnson, Meadow Brook Farm, Rutland, Vermont.

Youngstown, Ohio

ANNUAL SPRING SALON. Butler Art Institute. Open to area artists within a 25 mile radius of Youngstown. Media: oil, watercolor, pastel, drawing, prints, ceramics, sculpture, wood carving. Jury. Prizes. Work due Apr. 24. For further information write Betty Stansbury, Secretary, Butler Art Institute, 524 Wick Avenue, Youngstown, Ohio.

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57th Street in Review

[Continued from page 23]

country two years ago on the New
South Wales Traveling Scholarship.
His first American exhibition is now
at the Arthur U. Newton Galleries.

Peisley employs several styles, in
moody, romantic landscapes which are
consistently his best efforts, in figures
and heads touched with caricature, and
in some quite modern works based on
aboriginal Australian themes. Among
the canvases particularly noted are a
broadly brushed, lonely *Landscape*, an
atmospheric *Rainfall* and a head of an
European Youth. The show is about
equally divided between canvases exe-
cuted before and after coming to this
country but the line of demarcation is
not particularly pronounced, with the
possible exception of a modest addition
of color. (Until Apr. 19.)—J. G.

Adler and Pomeroy

Millie Adler, who is exhibiting at the
Bonestell Gallery until Apr. 19, has a
lyric approach that often makes ingra-
tiating pictures of hackneyed themes.
She is also an uneven painter whose
work ranges from slight charm to
sound penetration. Among her best
work is *The Understudy*, a vivid por-
trait which captures all the intensity,
egoism and expectation of a young act-
ress. *Still Life* is executed with admir-
able economy in contrast to other pic-
tures which depict more in detail to
say less.

On view at the same galleries the
past fortnight were figure paintings by
Florence Pomeroy who was also at her
best in single figure compositions where
she could give all her attention to
strong characterization and substantial
paint quality.—J. K. R.

Carson and Chetcuti

The landscape of Ireland was fresh
and pleasant at the Ferargil Galleries
last fortnight when paintings by the
young Irish artist, R. Taylor Carson
were on view. Distinguished in his even
group were a picturesque view of
dreamy *Lachagh Bridge* and the im-
pressionistic charm of *Whiterock
Strangford Lo*.

Current exhibitor at Ferargil is John
Chetcuti, with a large group of water-
colors of New York and Rockport.
Chetcuti paints fluently in a lively
manner for his is the skill that is
marked by ease and seeming sponta-
neity. Typical works include *Green
Boat* and *Windy*. (To Apr. 26.)—J. K. R.

Seeds of Fantasy

"A lonely street of our childhood, the
whistle of a train in the still night, an
old circus poster—these are my seeds
..." remarks Corrado di Marca-Relli
in the catalogue to his exhibition, at
the Niveau Gallery until Apr. 17. It is
an apt introduction to these pleasant
fantasies, that are gay and wistful by
turn and painted in flat fresh color

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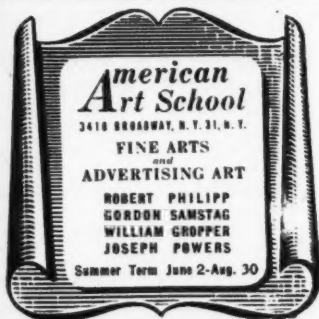
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spacings. Outstanding are the empty
deserted street scene *Roma*; a well de-
signed *Seated Figure* and a scene with
Lupa, the animal, which is straight
from fairyland.—J. K. R.

Enchantment of Paris

Paintings of Paris by Pierre Sicard,
at the Bignou Gallery, bring vividly
to mind the Paris that we all remem-
ber—the long perspective of gleaming
bridges under a pale sky, the relief of
masses of foliage against sun-drenched
facades, the rich verdure and glowing
flowers of the Luxembourg garden,
where from a terrace the ancient kings
and queens of France look steadily
over to the gray, old palace. Since
these paintings are comparatively re-
cent, they indicate that whatever
changes foreign occupation has brought
to the people of Paris, the city itself
has retained its enchantments.

The sparkling color and the verve of
brushwork give all the canvases great
appeal. *Ile de la Cité*, showing boats
slipping under the arches of a bridge
and old houses towering up at the
water's edge, fairly leaning together for
support of their weather beaten fa-
cades, is an example of the artist's se-
lective vision. (Until April 19.)—M. B.

Three Abstractionists

The exhibition by three moderns at
the Laurel Gallery proves that abstract
art, which so often strives for that al-
most mystical "rightness" of color and
design, must have above all the feel
of authority stamped on each work.
Such inevitability of organization is not
present in the works by Oscar Chelims-
ky, Robert Conover and Victor Seach.
Each works with more or less repre-
sentational subjects which are then ab-
stracted in a kind of fury to what is
planned as a better and truer view.
Perhaps the pictures would have looked
better if each artist's works had been
hung by unit. As it is, the confusion of
one artist seems to heighten his neigh-
bor's by the proximity of their pictures.
Promise of better work is seen in
Things on a Table by Chelimsky; *Penn-
sylvania Gothic* by Conover and *Palaeo-
zoic Landscape* by Seach.—J. K. R.

Milton Marx Exhibits

Milton Marx was chosen by the U. S.
Army Air Forces to illustrate the op-
erations of Task Force One at Bikini
for the War Department. This followed
3½ years as an artist with the Ninth
Air Force in North Africa and Europe.
Some of the watercolors from these
years of war painting, together with
several done in the States, make up
his one-man exhibition at Eggleston
Galleries, through April 19. Marx, a
commercial artist and lay-out man, has
a practiced way with clean, lucid
washes. He is quite literal in his inter-
pretation and his paintings should make
valuable documents of certain phases
of the war.—A. L.

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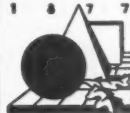
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SUMMER SESSION

Summer School News

EVER SINCE THE WAR and the GI Bill of Rights, art schools have shared a housing problem along with every one else. Unlike the weather, the Kansas City Art Institute is doing something about it, and new quarters, modern, functional and stream-lined, will be ready for occupancy when the summer session begins on June 16. Two painting studios with additional rooms for lithography, gesso and frame finishing, a life drawing studio, applied design classrooms and shops, sculpture and ceramics studios were literally designed around the work to be done and the number of people doing it.

The amphitheatre-shaped life drawing studio, with controlled lighting, will accommodate 150 students, its model stand a full dance or animal troupe. Delayed until Autumn are electronically controlled kilns for the ceramics studios. A 150-foot exhibition gallery with built-in, specially lighted cases connects the industrial design building with the life drawing studio. As usual, the Institute offers the same full art courses in the summer as in the winter sessions.

Ox-Bow Colony

On the sandy shores of the Kalamazoo River and Lake Michigan, the Summer School of Painting of the famous "Ox-Bow" Colony at Saugatuck has planned, as usual, a stimulating ten-weeks program (June 23 to Labor Day) based on individual development and the creative approach. George Biddle will conduct the landscape classes for the first six weeks, when Malcolm Hackett of Chicago will take them over. Figure painting will be taught by Carlos Lopez and Robert von Neumann, graphic arts by Gerald Landt and Nicola Bjelajac, and crafts by Elsa Ulbricht, who is also Director of the School. Guest artists will give talks and demonstrations every Sunday.

On the Kalamazoo

Also on Michigan's Kalamazoo River, in the picturesque little village of Douglas, is the William Greason Memorial School of Fine Arts, now under the direction of the late painter-teacher's wife. The session covers ten weeks, beginning July 1, but emphasis is on individual instruction and students may enter at any time. Indoor and outdoor figure and portrait classes are the School's specialty.

Art in the Ozarks

Still mid-country, but to the South, is the Art School of the Ozarks, situated on the mountain slopes of Eureka Springs, Arkansas. The second annual summer school, which will be held from June 23 to August 2, is designed for both beginners and advanced students. Landscape will be taught by Raymond Kennon, portrait and figure painting by Louis Freund, design and craft by Elsie Freund. A noteworthy item is that Eureka Springs offers the lowest living cost of any summer resort in the Ozarks.

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April 15, 1947

of Fine Arts, established in 1933 by the University of Alberta. In addition to a wide selection of courses in art, music, drama, handicraft and oral French, two important conferences have become an integral part of the School, the Western Canada Writers' Conference and the Western Canada Theatre Conference. Last year, 550 students were drawn from every province in Canada and from all over the United States. Two kinds of art classes are offered, a general course for students taking classes either professionally or for their own recreation and pleasure, and classes for teachers and university students who desire credit. This year the School opens on July 15 and continues through August 23.

At Colorado Springs

This year's summer sessions marks the second decade of the Colorado Springs Fine Arts Center, under the direction of outstanding American artists. Designed for serious beginners and advanced students, the summer course will be directed this year by Peppino Mangravite, well-known painter and educator. Other instructors in this fine school are John Heliker, drawing and painting; Lawrence Barrett, etching and lithography; Edgar Britton, landscape painting and George Vander Sluis, landscape. Tuition for a full schedule offering morning, afternoon and evening classes for the nine week session beginning June 30, is \$135. Living and dining facilities are available on the Colorado College campus, and a few tuition scholarships are still open for competition.

Summer in San Diego

On the West Coast one of the most pleasant places to study should be the San Diego School of Arts & Crafts, located on the cliffs of Ocean Beach, 10 minutes from San Diego. Directed by Orren R. Loudon, the school offers a variety of courses suited to the needs of full time or special students. Included in the summer curriculum are classes in oil and watercolor painting, life and portrait drawing, general drafting, photography and applied arts and crafts. Painting trips to the desert, mountains and back country are part of the three-month program. A placement service is also maintained by the school to benefit students seeking part time work.

Classes in Landscape

Classes in landscape painting are open to students from May 1 to November 1 at the Conway Art School, conducted by W. Lester Stevens (N.A.) at Conway, Mass. Earliest applicants may be accommodated in the Conway home but living facilities are provided in town. In addition to weekly and monthly courses (\$15 and \$50, respectively) Mr. Stevens offers weekend classes and private criticism.

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Score Again for the League

Our protest and subsequent campaign against the collection of pictures some misguided person or persons in the State Department assembled to represent American art abroad has been successful.

'We cannot think of a better announcement than that which appeared in the *Journal-American* which, with the other Hearst papers effectively took up this fight against this very one-sided collection. In big head-lines this paper captions its announcement—\$49,000 Debunked 'American Art' on its Way to the Ashcan.'

This story is also authority for the statement that these 79 paintings will, according to department officials, be disposed of at auction. The writer suggests this is an optimistic theory, perhaps, that somewhere there must be a home for a nude who appears to have been inflated with helium, of five dead fish hanging in a window.

The League aimed first at shutting off further appropriations for this sort of thing or sending this any place. In this we must acknowledge the intelligent and helpful support of Senator Bridges, Chairman of the Finance Committee in the Senate, and Congressman Taber, Chairman of the House Committee, and Congressman Steffan, of the Sub-Committee.

Besides the original expenditure of \$49,000 it has cost the taxpayers another \$65,000 to exhibit this "art" to the world, which if it isn't already cock-eyed, it would have been after it had an eye-full of it. This one hundred thousand saving, of course is not a billion, and neither is it hay for the burdened taxpayers.

When the outstanding art organizations of the country joined the League to head off this misrepresentation of American life and art, there was no thought of criticism of either Secretary Byrnes or his distinguished successor, General Marshall. There had been widespread rumors that the Department, as well as other Washington Departments was honeycombed with leftists. Whatever merit there is in this belief, certainly this selection was not made by any rightists.

More Fumigation Needed

While we are on the subject, our National Departments are not the only places which need a good spraying. Our museums and art schools are being rapidly filled with the forward-looking boys who have absorbed the alien ideologies and are getting a strangle-hold.

Numerous criticisms have come regarding the latest exhibition in the dignified Corcoran Gallery in Washington which is steeped in tradition and beloved by the people.

Disquieting stories come also from Syracuse where that great School of Art of Syracuse University is located. These tales from people in the know and of standing are that the one who has been but a short time in the driver's seat is steering it off the main road and to one of those left turns which lead to Utopia. This great art school, soon to celebrate its 75th Anniversary, was started by none other than Dean Comfort who also was one of the founders of the Metropolitan Museum of Art.

"What Medium Should I Use?"

So many such inquiries have come in that we have asked Wilford S. Conrow who is Chairman of our Committee on Tecnic, to supply the answer. Writes Mr. Conrow:

"An executive of a company making artist's oil paints recently said this is the question most often asked him by young artists.

"The answer is really very simple: Stop thinking about mediums. When covering the canvas with the thin underpainting, use a little turpentine, if you must.

"After that choose the make of paint whose buttery consistency you like best. Use that paint just as it comes out of the tube. Manufacturers take great pains in arriving at the grind that seems best for artists' use. The ideal has always been the old traditional vatting of hand-ground house paint, in which successive grindings were thrown into a vat. The excess of oil, rising in a time to the top, was skimmed off, leaving oil paint with just the right amount of oil.

"Choose the make of paint that pleases you as to consistency. If you find yourself without your favored make of artists oil colors, buy what you can of any make that guarantees its products to our American Artists Professional League. If the grind be too stiff to suit you, remember it is the pigment content that is costly, not the linseed oil; and other things being equal, you may be getting more for your money.

"To soften slightly, add a few drops of linseed oil and mix thoroughly with your palette knife—get out of the dipping habit with your brush. If too soft, spread some of it on a sheet of unsized paper and scrape off after an instant; enough oil may have been absorbed to give you your desired consistency.

"Piling pigment is better if progressive—leaving the heaviest impasto to the very last.

RECAPITULATION:

"Keep your chemistry simple. Use paints all ground in one drying oil—preferably, in our opinion, in purely mechanically processed linseed oil. Expose your paintings to the sun to dry.

"Do not mix an excess of linseed oil with your paint, even if this gives you greater facility. Paintings produced as we here advise—with no chemistry of complicating mediums, varnishes, dryers—we know are as brilliant in color today, after a dozen years, as when they were painted."

The Status of Artists

With reference to our piece in the last issue—"Are We a Profession?," we are in receipt of an interesting and analytical letter from Robert Cummings Wiseman which we believe will intrigue you, and consequently it is printed herewith. Says Mr. Cummings:

"A great deal of confusion arises from the loose manner in which the words profession and professional are used. At one time I was a practicing architect and still am registered with New York State. Now, however, I devote myself entirely to painting. In each activity I produce drawings and paintings. In both cases I expect to be paid for what I produce.

"Architecture is recognized by law as a profession. Painting is not. Both are accepted under the general term of 'fine art.' Why is the distinction made? I hope I can make it clear.

"Under the law professions are activities which render a service and the practitioner is held to be responsible for a degree of skill and knowledge. In New York State one who practices a profession must satisfy the State that he is fitted by education, experience and testimony to practice his profession without falling below a certain standard. Should he do so the State may prohibit him from continuing. He is required by law to satisfy the State that he maintains this standard of integrity in the realm of ethics as well as knowledge, and is held responsible in the courts if it is found that he has not fulfilled the requirements. He does not sell a commodity, but a service. On the other hand, there is no restriction on artists. Any one may use the term. Legally they are irresponsible as far as the thing they produce is concerned. This is an important point when you speak of lawyers, dentists, etc. Artists cannot be held to account for malpractice.

"The artist produces a thing which is an end in itself—a painting, a piece of sculpture. In order that the artist be considered a professional two things would be necessary.

"First he must submit to a regulation which would require him to satisfy a responsible group that he is qualified to use the term artist as applied to himself. Second, he must assume responsibility for his work as a service, in which case the ethical, technical and legal aspects of his work would be subject to review.

"As one thinks back to the Florentine guilds there are possibilities. But at the present time the artist does not submit to any regulation or standard. He makes an article and sells it (sometimes). He is by his own choosing, a free agent to do what he wants, in any way, with the one answer, 'Take it or leave it.'

"This then, does seem to me to point out a distinction and I think one which puts the artist in a much more desirable position than he would be as a member of a legally recognized profession. As architects are responsible for safety they must be controlled and made responsible but the artist-painter or sculptor is an individual, producing unique objects, and the professional status would, I believe, be a hindrance rather than a help."

An Opinion Worth While

"I felt then, in 1937-'38-'39, as I feel now, that American Art Week has done more than any other one thing for Art in this country—except, perhaps, some munificent gifts."

—MRS. JAS. H. HARMON, Former Florida State Chairman, General Federation of Women's Clubs.

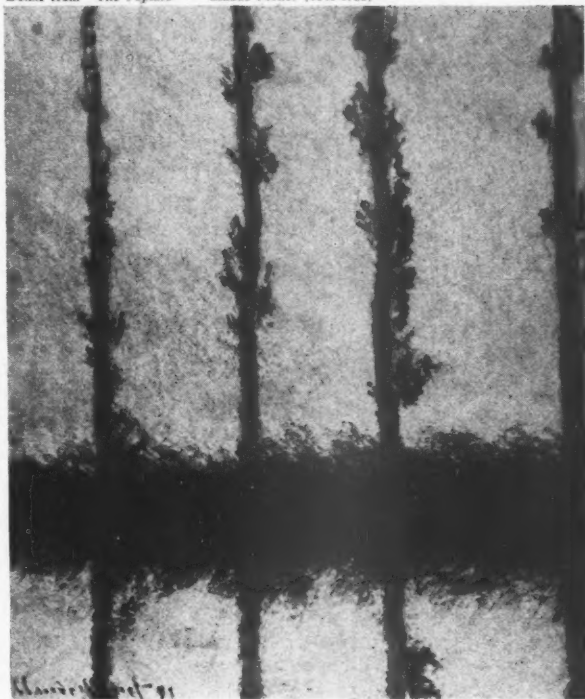
New St. Louis Gallery

The new Carroll-Knight Gallery opened in St. Louis on April 9 with an exhibition of French, English and American painters ranging from Winslow Homer to Picasso. The gallery is under the direction of Mrs. Arthur Fitz-Gerald Raikes, formerly Kathleen Carroll of New York, and Mrs. Harry Hall Knight, wife of a St. Louis broker, one of the original backers of the Lindbergh flight. A number of prominent St. Louisians are patrons of the gallery, which is planned as an international art center.

April 15, 1947

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Detail from "The Poplars" — Claude Monet (1840-1926)



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CALENDAR OF CURRENT EXHIBITIONS

AKRON, OHIO
Art Institute To Apr. 30: Babcock (Clint); Paintings, George Sharpnack.

ALBANY, N. Y.
Institute of Art To Apr. 27: Civic Show.

ATLANTA, GA.
High Museum Apr. 20-May 4: Contemporary American Paintings 8th Annual.

BALTIMORE, MD.
Museum of Art From Apr. 25: Early Christian & Byzantine Art. Walters Gallery Apr.: Book Paintings of the Indian Court.

BLOOMFIELD HILLS, MICH.
Cranbrook Academy Apr.: Saarinen Ceramics; Mitchell Abstractions.

BOSTON, MASS.
Copley Society To Apr. 25: Landscapes, Portraits, Still Lifes. Doll & Richards To Apr. 26: Works by Sam Charles. Artists Guild Apr. 21-May 3: Paintings, Aldo Hibbard. Modern Art Institute To Apr. 27: Louis Sullivan.

BUFFALO, N. Y.
Albright Gallery Apr. 26-May 4: Photographic Guild Show.

CHICAGO, ILL.
AAA Galleries Apr.: Group Paintings; Members Show. Art Institute To May 1: Road to Impressionism; To May 4: Van-guad Prints; Apr.: Worcester Gifts. Lakeside Press Apr.: American Design Exhibition.

CINCINNATI, OHIO
Art Museum Apr.: 22nd Ohio Watercolor Annual.

CLEARWATER, FLA.
Art Museum To Apr. 30: Anne Goldthwaite Prints.

COLORADO SPRINGS, COLO.
Fine Arts Center To June 4: Homer, Sargent, Maria Watercolors.

COLUMBUS, OHIO
Gallery of Fine Arts To Apr. 28: Durer Woodcuts; Prints.

DALLAS, TEX.
Museum of Fine Arts Apr. 20-May 11: Art in Action.

DAVENPORT, IOWA
Municipal Gallery To May 4: Encyclopedia Britannica Collection.

DAYTON, OHIO
Art Institute Apr.: Carl Gaertner; Sculpture, Vasey; Prints.

DENVER, COLO.
Art Museum Apr.: Angna Enters.

DETROIT, MICH.
Art Institute Apr.: Modern Drawings; To May 4: Chicago Painters.

HONOLULU, HAWAII
Academy of Arts To May 4: The Modern Home; Fine Prints.

HOUSTON, TEX.
Museum of Fine Arts To May 4: Contemporary American Paintings.

INDIANAPOLIS, IND.
Heron Institute To Apr. 27: Contemporary American Watercolors.

KANSAS CITY, MO.
Nelson Gallery Apr.: Calif. Artists. Museum of Art Apr.: Oils by Kansas Artists.

KENNEBUNK, ME.
Brick Store Museum To May 1: Ralph Booth Oils; Winter Art Class Exhibit.

LA JOLLA, CALIF.
Art Center Apr.: Toulouse-Lautrec; Modern Drawings.

LOS ANGELES, CALIF.
County Museum Apr.: Caribbean Photographs; California Group. Baltimore Gallery Apr.: American Paintings.

Hatfield Gallery Apr.: Modern French and American Group.

Municipal Gallery Apr.: Riverside Art Association Members Show.

Stendahl Galleries Apr.: Ancient American Art; Modern French Paintings.

Taylor Galleries Apr.: Contemporary American Group.

Vigevano Galleries To May 15: French Drawings, Sculpture.

LOUISVILLE, KY.
Speed Museum To May 3: Vaughn Flannery Paintings.

MAITLAND, FLA.
Research Studio Apr.: Robinson Etchings; Clyde Singer Paintings.

MANCHESTER, N. H.
Currier Gallery of Art Apr.: San Francisco Museum Loan Paintings.

MINNEAPOLIS, MINN.
Institute of Arts To Apr. 27: Lovestoft Porcelain.

Walker Art Center To May 4: Four Abstract Painters.

MONTCLAIR, N. J.
Art Museum To Apr. 27: Prints of the Passion.

OAKLAND, CALIF.
Mills College To May 16: Theodore Polos Oils, Watercolors.

Art Gallery To May 4: Weaver Paintings; Prints.

PARKERSBURG, W. VA.
Fine Arts Center To May 4: Annual Regional Exhibition.

PASADENA, CALIF.
Art Institute To May 3: 250 Years of English Silver.

PHILADELPHIA, PA.
Art Alliance To May 4: Horace Pippin Memorial. Artists Gallery To May 7: Works by Doris Maxim. Museum of Art To Apr. 30: Fine Arts Under Fire. Print Club To Apr. 29: 24th American Etching Annual. Sessler Gallery Apr.: Prints of Old Philadelphia.

PITTSBURGH, PA.
Arts & Crafts Center To Apr. 27: Elizabeth Lindsay Rothwell. Carnegie Institute To Apr. 26: Lou-trec; To May 4: French Portrait Engravings.

PORTLAND, ORE.
Art Museum Apr.: Rachael Griffin Sculpture, Drawings.

PROVIDENCE, R. I.
Museum of Art To May 18: Abstract Oils and Sculpture.

Art Club To Apr. 27: Paintings, Gerald Mast; Frederick Risson.

RICHMOND, VA.
Virginia Museum Apr.: Contemporary Art of the South.

ST. LOUIS, MO.
Carroll-Knight Gallery Apr.: American, French, English Paintings.

SACRAMENTO, CALIF.
Grocker Gallery Apr.: Modern Art, Old Masters.

SAN DIEGO, CALIF.
Fine Arts Gallery Apr.: Daumier; British Prints, Old Masters.

SAN FRANCISCO, CALIF.
City of Paris To Apr. 26: Group Show. Legion of Honor Apr.: Karl Knaths; Bothwell Gouaches. De Young Museum Apr.: Woodcuts, Drawings, Chinese Porcelain. Museum of Art To May 4: Temptation of St. Anthony; From Apr. 23: Arthur Dove; Oliver Albright; Modern Art Loan.

SPRINGFIELD, MO.
Art Museum Apr.: 17th Regional Annual.

TAOS, NEW MEXICO
The Blue Door Apr.: American Paintings.

TOLEDO, OHIO
Museum of Art To May 4: Currier and Ives Prints.

TORONTO, CANADA
Art Gallery Apr.: Masterpieces of English Painting.

UTICA, N. Y.
Munson-Williams-Proctor Apr.: Nat'l Ass'n Women Artists Prints.

WASHINGTON, D. C.
Smithsonian Institution To Apr. 27: Wood Engravings, Paul Landacre. Pan American Union To May 6: Latin American Show. Phillips Gallery To Apr. 30: Depas Drawings, Pastels.

WICHITA, KAN.
Art Museum To May 7: Wichita Artists Guild.

WORCESTER, MASS.
Art Museum To May 7: Pictures Looted from Holland.

YOUNGSTOWN, OHIO
Butler Institute To Apr. 27: Audubon Prints; Encyclopedia Britannica Collection.

EXHIBITIONS IN NEW YORK CITY

A. C. A. Gallery (63E57) To Apr. 19: Artists Tribute To F.D.R.

Acquavella Galleries (38E57) Apr.: Old and Modern Paintings.

A-D Gallery (130W46) Apr.: Works by Paul Rand.

Allison & Co. (32E57) Apr.: Etchings and Drawings.

American-British Art Center (44W56) To Apr. 19: William Harris Collages.

An American Place (509 Madison) To May 1: John Marin.

Argent Galleries (42W57) Apr. 28-May 10: Kit-Kat Club Oils; To Apr. 26: League of Present Day Artists.

Art of this Century (30W57) To Apr. 26: Sculpture, David Hare.

Art Students League (21W57) Apr.: Concourse of Students Work.

Ashby Gallery (18 Cornelia) To May 10: Pyramid Group.

Associated American Artists (711 Fifth) To May 3: Paintings, Sir Francis Rose; Adolf Dehn.

Babcock Galleries (38E57) Apr.: 19th and 20th Century American Paintings.

Barzansky Galleries (664 Madison) Apr.: Spring Group.

Belmont Gallery (26E55) Apr.: Moment Musicales.

Bignou Gallery (32E57) To Apr. 19: Paris, Pierre Sicard; From Apr. 21: Janice Biala.

Binet Gallery (67E57) To May 9: 5 Painters of Provence.

Bonestell Gallery (18E57) To Apr. 26: Mariska Karasz Embroidery; Apr. 21-May 3: Charles Goeller.

Brooklyn Museum (Eastern Pkwy.) To May 4: Print Annual.

Brunner Gallery (110E58) Apr.: Old Masters.

Buchholz Gallery (32E57) To Apr. 26: Juan Gris.

Carstairs Gallery (11E57) To Apr. 26: Lily Cushing.

China House (125E65) Apr.: Watercolors of Peiping, Chen Chi.

Chinese Gallery (38E57) Apr. 19-May 9: Shim Grudin.

Contemporary Arts (106E57) To Apr. 25: Henry Saxon Paintings.

Warren Cox Galleries (6E39) Apr.: Japanese Prints and Potteries.

Downtown Gallery (32E51) To Apr. 26: Annual Spring Group.

Douthitt Gallery (48E57) To Apr. 19: City Art Association.

Durand-Ruel Galleries (12E57) Apr.: Felix Ruvalo.

Durlacher Bros. (11E57) To Apr. 26: Edward Melcarth.

Duveen Bros. (720 Fifth) Apr.: Old Masters.

Educational Alliance (197 E. 67th) To Apr. 24: Paintings of The East Side.

Egan Gallery (63E57) To Apr. 21: Ben Benn Paintings.

Erglestone Galleries (161W57) To Apr. 19: Milton Marz; Apr.: Group.

8th St. Gallery (33W8) Apr.: Catherine Lorillard Wolfe Art Club.

Feigl Gallery (801 Madison) To May 7: Charles R. Huibeeck.

Ferargil Gallery (63E57) To Apr. 28: Foshko.

French & Co. (210E57) Apr. 21-May 3: Muller-Ury Portraits.

Frick Collection (1E70) Apr.: Permanent Collection.

Galerie Neuf (342E79) To Apr. 29: Oscar Collier Paintings.

Galerie St. Etienne (46W57) To May 10: Louis Corinth.

Garret Gallery (47E12) To May 31: Carl Podszus and Robert Rogers.

Gramercy Galleries (38 Gramercy Pk.) Apr. 20-May 16: 1st Anniversary Group Oils.

Grand Central Art Galleries (15 Vanderbilt) To Apr. 26: John Wenger Watercolors. (55E57) To Apr. 26: Osver Oils.

Hammer Galleries (682 Fifth) Apr.: Permanent Collection.

Hugo Gallery (26E55) Apr.: Magritte, Belgian Surrealist.

International House (500 Riverside) Apr.: Columbia Artists League Show.

Kennedy & Co. (785 Fifth) Apr.: Picturesque America.

Kieckhefer Galleries (65E57) Apr. 21-May 10: Albert Urban.

Knoedler Galleries (14E57) Apr. 21-May 10: Latin-American Paintings.

Kootz Gallery (15E57) To Apr. 26: Baziotes, Paintings.

Kraushaar Galleries (32E57) From Apr. 21: Esther Williams.

Laurel Gallery (48E57) Apr. 21-May 10: Albert Urban.

Levitt Gallery (16W57) To May 3: Virginia Beresford.

John Levy Galleries (11E57) To Apr. 21: Homer to Luks Group.

Julien Levy Gallery (42E57) To May 3: Victor Brauner.

Lilienfeld Galleries (21E57) To May 3: Rubin Paintings.

Loe, C. T. (41E57) Apr.: Wares of the Sung Dynasty.

Luyber Galleries (Hotel Brevoort, Fifth at 8) To Apr. 26: Richard Florsheim Paintings.

Macbeth Gallery (11E57) Apr.: Whistler, Oils.

Marque Gallery (16W57) To Apr. 30: Penalba.

Matise Gallery (41E57) To Apr. 26: Marc Chagall.

Metropolitan Museum (Fifth at 82) Apr.: Metrositic Sculpture; 26th Art Directors Annual; Costume Institute; Renaissance Drawings.

Middtown Galleries (605 Madison) To Apr. 26: 15th Anniversary Exhibition Group.

Milch Galleries (108W57) Apr.: Hobson Pittman Pastels.

Morton Galleries (117W58) Apr.: Group Show.

Museum of Modern Art (11W53) To June: Museum Collection Drawings; Frank Lloyd Wright; To May 4: Modern Paintings.

Museum of Non-Objective Painting (24E54) Apr.: Neo Loan Show.

National Academy (1083 Fifth) From Apr. 27: 55th Anniversary National Association of Women Artists Show.

New-Age Gallery (138W15) Apr.: Modern Group.

New Art Circle (41E57) To Apr. 24: Balcomb Greene.

New School (66W12) To Apr. 25: Yeh Chien-Yu.

New York Historical Society (Central Pk. W. at 77) Apr.: Doctors of Old New York.

Newhouse Galleries (15E57) To May 3: Julie Morrow DeForest.

Newman Gallery (150 Lexington) Apr.: M. J. Heade and David J. Bythe.

Newton Gallery (11E57) To Apr. 19: Paisley Paintings of Australia.

Nicholson Gallery (69E57) Apr.: 18th and 19th Century Landscapes.

Nierendorf Gallery (53E57) To Apr. 21: Harry Bertola.

Niveau Gallery (63E57) To May 10: Raimo Robbins, Paintings.

Norheim Gallery (6007 8 Ave. Bklyn.) Apr.: Thorbjorg Rostad.

Norlitz Gallery (59W56) To Apr. 22: Alex Redein Paintings; Apr. 21-May 3: Esphyr Slobodkina, Carl Kahl.

Parsons Gallery (15E57) To Apr. 26: Clifford Still.

Passedoit Gallery (121E57) From Apr. 25: Group Exhibition.

Pen and Brush Club (16E10) Apr.: Cotton, Matson, Mock.

Perls Gallery (32E58) From Apr. 21: Carol Blanchard.

Pinacotheca (20W58) From Apr. 21: Charmion Wiegand.

Portraits, Inc. (460 Park) Apr.: The Family, 1847-1947.

Rehn Gallery (683 Fifth) Apr.: Group Show.

Riverside Museum (310 Riverside) To Apr. 20: 11th American Abstract Artists Annual.

Reynolds Galleries (32E57) Apr.: Sedra Paintings.

Roberts Gallery (380 Canal) Apr.: Group Exhibition.

RoKo Gallery (51 Greenwich) Apr.: Ralph Rubin Paintings.

Rosenberg & Co. (16E57) To Apr. 19: Modern American Group; To May 10: 20th Century French Paintings.

Salmagundi Club (47 Fifth) Apr. 19-May 10: Oil Paintings.

Salpeter Gallery (128E56) Apr.: Gail Symon Paintings.

Bertha Schaefer (32E57) Apr. 21-May 17: Six Holme Paintings.

Schaefer Galleries (52E58) Apr.: Old Masters.

Schneider-Gabriel Galleries (69E57) Apr.: Permanent Collection.

Schultheis Galleries (15 Maiden Lane) Apr.: Old and Modern Paintings.

Sculptors Gallery (4W8) To Apr. 19: Nina Winkel.

Seaman's Institute (25 South) Apr.: Marine Watercolors.

Seligmann Galleries (5E57) Apr. 21-May 3: Boris Margo.

Serigraph Galleries (38W57) From Apr. 21: 8th Annual New Prints.

Silberman Galleries (32E57) Apr.: Old Masters.

Society of Illustrators (128E63) To May 2: 44th Annual Show.

Studio Gallery (96 Fifth) To Apr. 26: Monotypes, Group Show.

Tribune Art Center (100W42) Apr.: 7 Artists of Tomorrow.

Valentine Gallery (55E57) Apr.: French and American Paintings.

Village Art Center (224 Waverly) To Apr. 26: Commercial Art Non-Jury Show.

Weyhe Gallery (704 Lexington) To Apr. 23: Cherry; From Apr. 28: Aline Meyer Liebman.

Wildenstein (19E84) Apr.: Cezanne.

Willard Gallery (32E57) To Apr. 26: David Smith Sculpture; From Apr. 29: Ezio Martinelli.

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